ELOHIM AND ADAM

for

Soprano,

Narrator,

and

Chamber Orchestra

by

Lee McClure Come

based on the poem,

Elohim And Adam,

by Hale Thatcher

duration = 6 minutes

The Text:

Elohim And Adam by Hale Thatcher

In the astral silence and cold immensity
Two hands in waves of light cradled a pure being:
The spark of a man, an infant star it was
Those stark hands lifted and tendered into fire,
And the Abyss shook with joy.

Two hands stripped his face from husks of the earth,
A numb and speechless thing of shoulders, glowing
And shy as an almond, crept into the empty world.
His ankles bloomed among the animal fluids
And the eyes of his astonished soul caught fire.

His spirit rose, sanguine with urges and nerves,
Unchained like a beast in sensual robes of ore,
Rose in the threaded river flumes of the blood (3)
That pour in fire, in floods of light
Through golden cavities and coves and edens.

Then the hands with looms of laughter and thorn
Wove five wings for flight on his perishable star,
And he flew in the song spinning groves of sense
Wild with wanderlust, wicked fevers and ice,
While hours were lifted into space by silent birds.

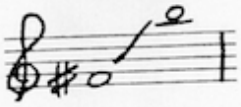
But the white gardens of his skin sweetened in shame
And a dragon coiling from the place of the worm
Roared through the labyrinth's apple in his loins:
He cried in the dungeons by his father's ear, alone,
Falling from the anvils and thrones of the beginning.

Until ten fingers combed his black tears in exile
And spread the leaved curtains of his chest,
Until the flame-clinging shape of his silence (6)
O darkling of pools and plumes, arose from the deep
And light split his seed in the races of the sun.

Then the night hand seized him from his tribes
And children, in the spells of the planet's tower,
And the bright one unlocked him from his image,
From the sun and the moon and the shinning and shade
Turned him, a key in the burning gates of his maker.

Note: The third and sixth stanzas are not used

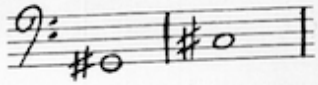
Instrumentation

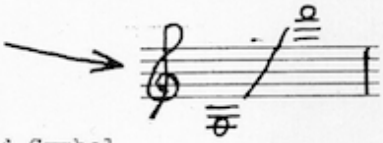
Soprano, range: 

Narrator, using microphone

one of each:
Flute
Oboe
B^{b} Clarinet
Bassoon
B^{b} Trumpet
Horn in F

Strings:
Vn I (2)
Vn II (2)
Va (2)
Vc (2)
D.B. (1)

Percussion:
(one player)
2 Timpani: 

Marimba: 

Suspended Cymbal
Triangle
Bass Drum (Note: the G# Timpani may be substituted for the Bass Drum.)

Performance Notes

The Narrator is to use natural speech rhythm and should not attempt to align syllables with beats. When alignment is necessary the conductor should follow the Narrator through use of the fermatas in the manner of a recitative.

In the first narrated section (ms 40-54) the Narrator can get the general speaking tempo form the phrase, "glowing and shy as an almond", (ms 46-7). The underlined words fall easily on the beat (♩ = 90 M.M.), but should not be accented that way. (ms. 40-54)

Also in this whispered section the Narrator shall achieve the dynamic markings by his proximity to the microphone: closer for louder and farther away for quieter. The actual dynamic level of the Narrator that is projected by the microphone in this section (ms 40-54) should be a hushed whisper and ~~should~~ NOT not be pushed (i.e., a stage whisper).

In the soprano part the underlined consonants are to be sung and should be gotten to immediately without prolonging the preceding vowel (ms40-54).

The other narrated section (ms 108-115) should be attempted acoustically without the microphone. But as the Timpani approaches forte, the Narrator may have to approach the microphone. (spoken: ms 108-115)

In ms 56 the main melodic thrust ends in the trumpet and is not doubled. These notes are between ⊦ ... ⊣, and may have to be brought out.

If the harmony in ms 72-81 does not speak fully, the notes contained between brackets (⌜ ⌝) may have to be brought out as they are undoubled or weakly doubled. The brackets should be included in the parts.

In the accelerando (ms 98-107) the strings (ms 103) and the Timpani (ms 107) should reach the tremolo as the result of the accelerando. The strings do not have to start the tremolo exactly where it is notated. The Timpani may arrive at the tremolo after ms 107 but not before; thus the optional fermata. There should be a noticable accelerando in ms 106; if need be, hold back in ms 105.

Explanations of Notation

At the beginning of a stave the abbreviations Pi (Pizzicato) and M (mute) are placed above the cleff as a reminder and not as a new instruction.

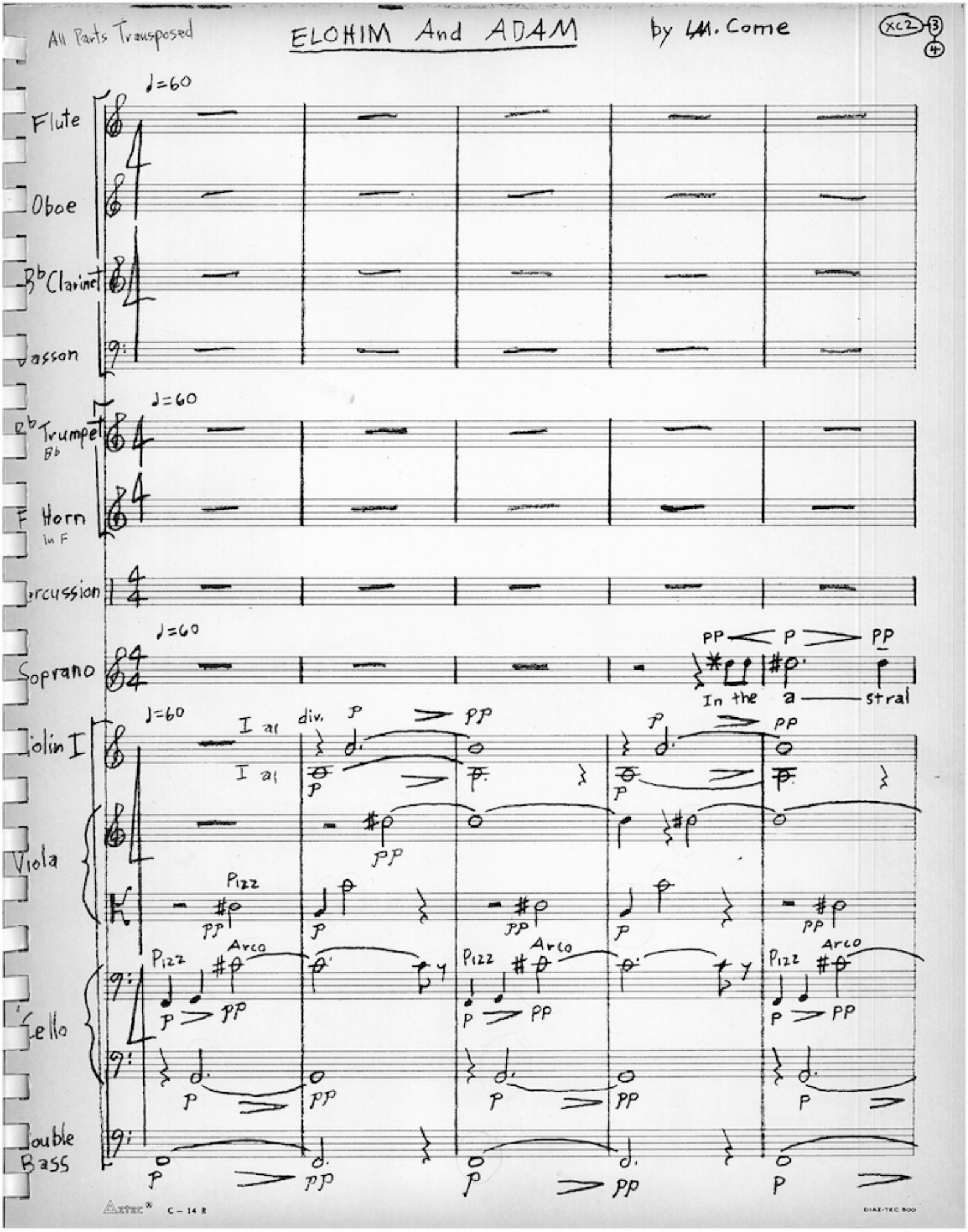
An accidental accompanying a note that is tied to the previous page is always a reminder and not a new accidental.

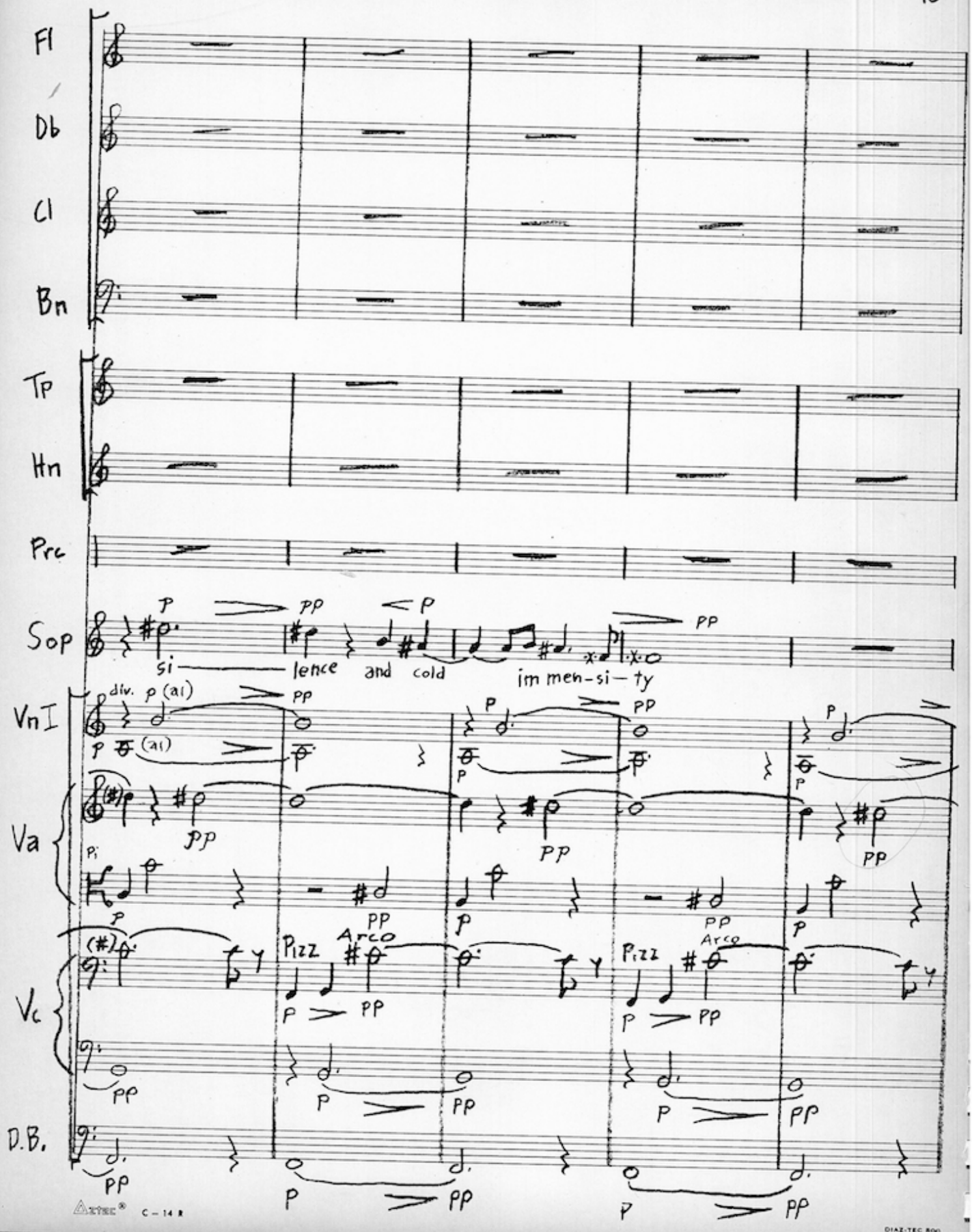
In the violin part in the score, "a4" indicates Vn I and Vn II are in unison.

All Parts Transposed

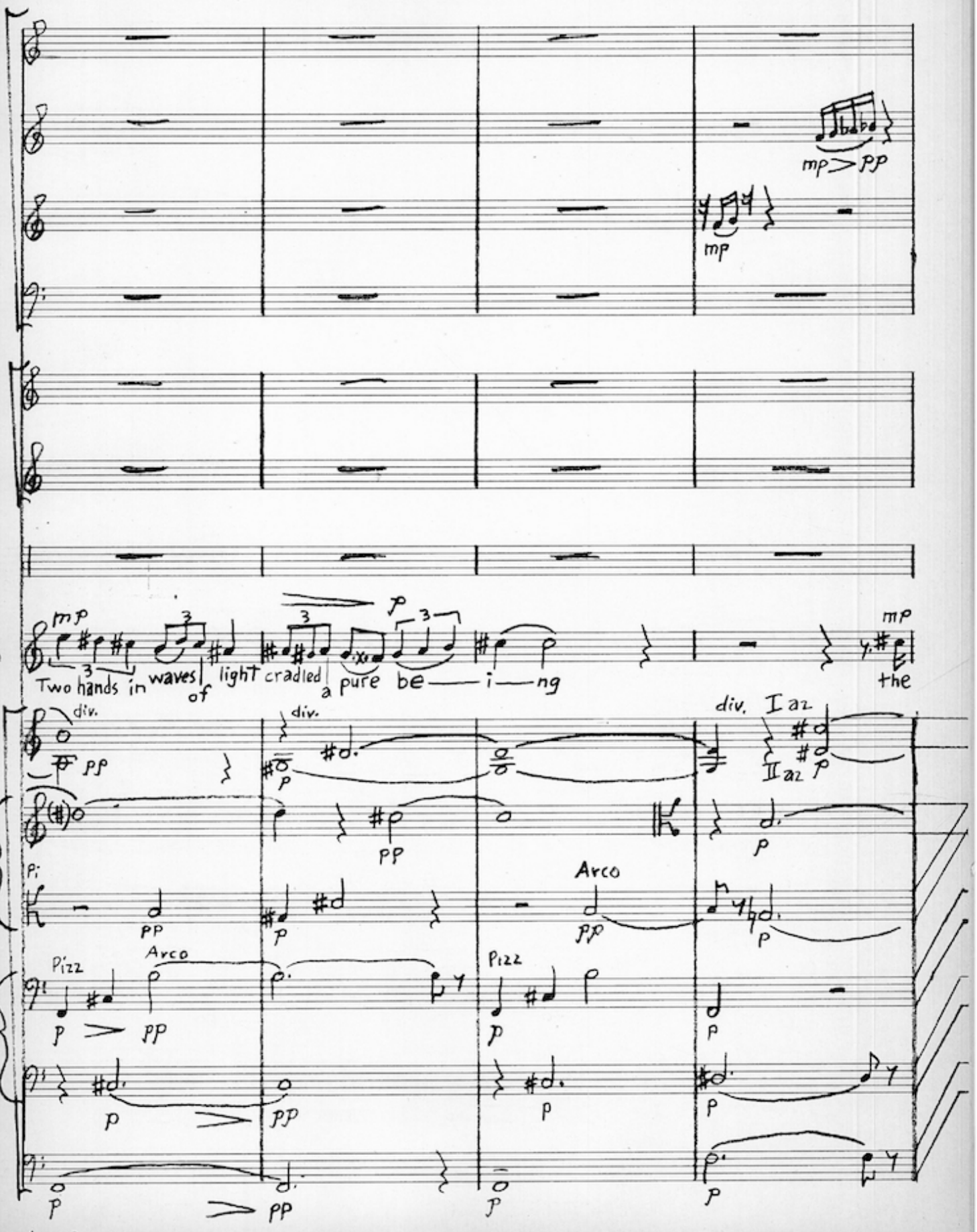
ELOHIM And ADAM

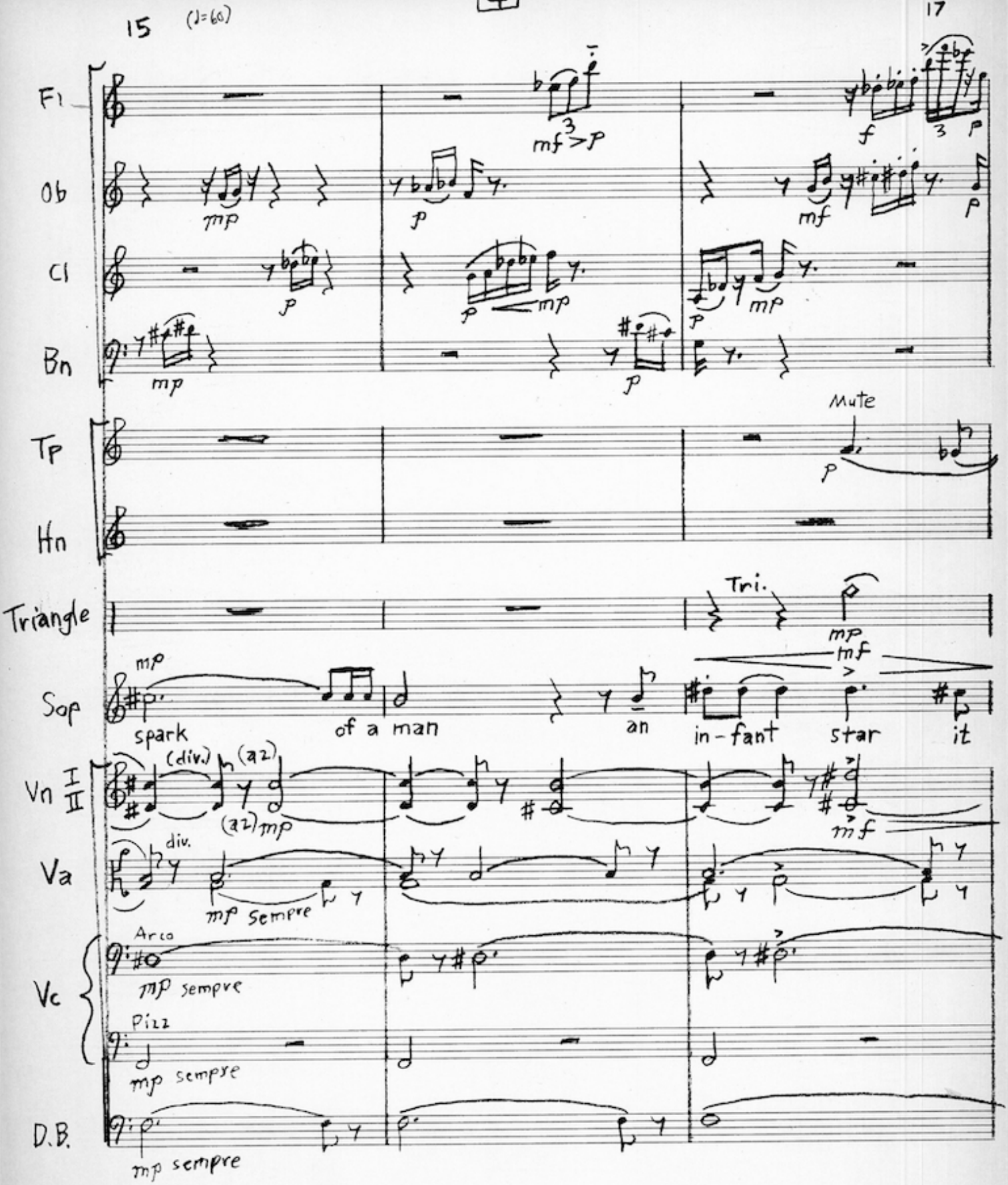
by M. Come

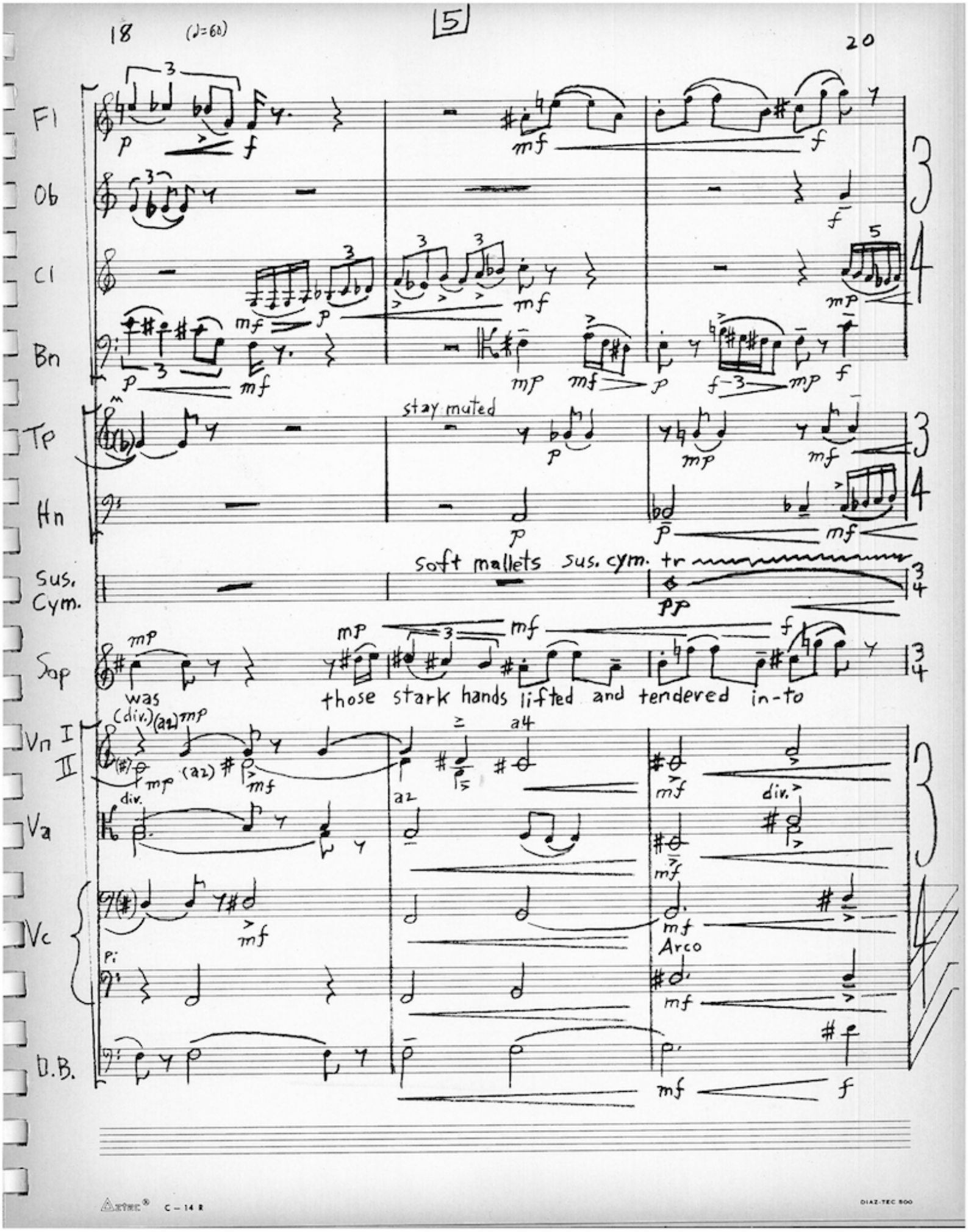


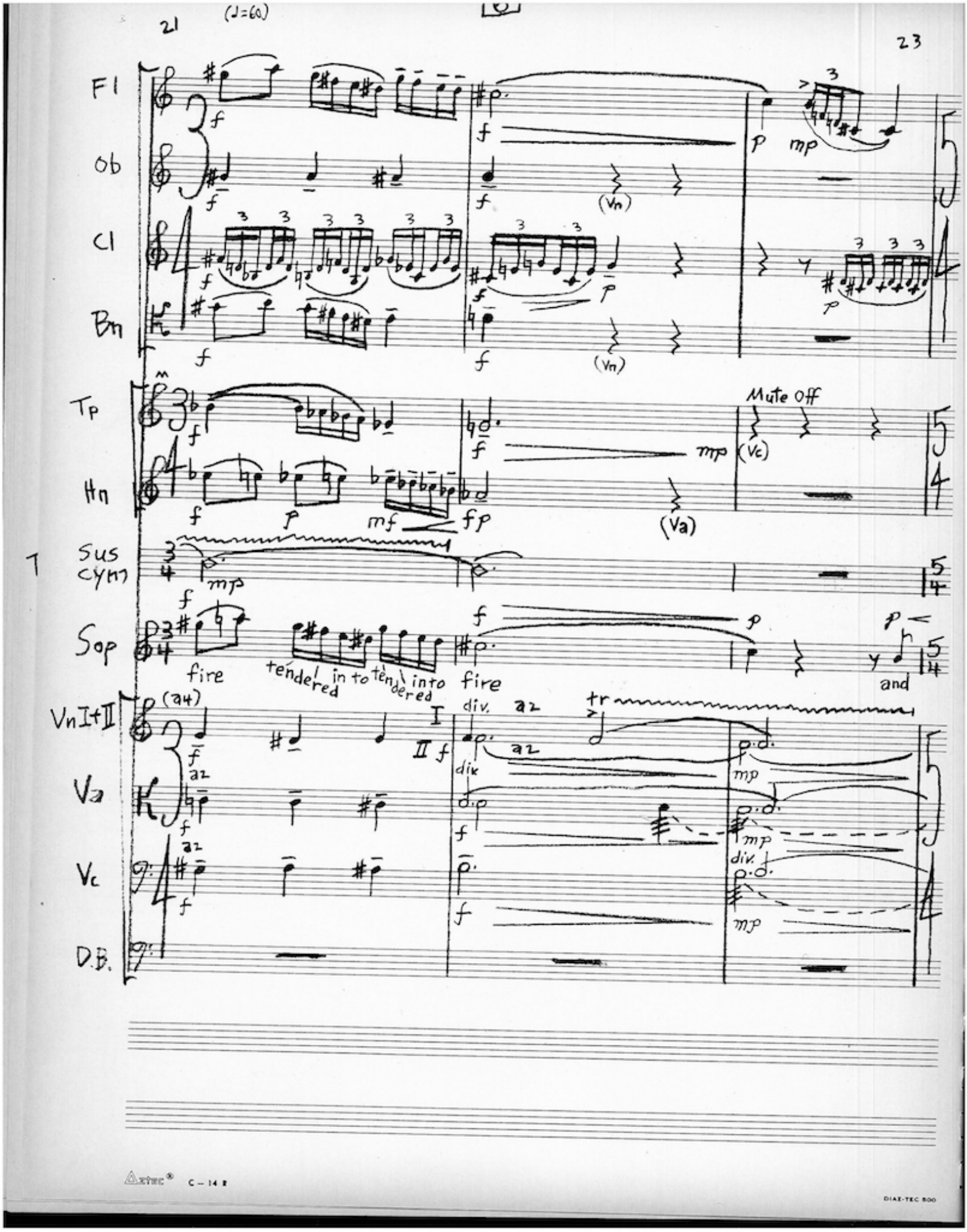

Fl
Db
Cl
Bn
Tp
Hn
Prc
Sop
si — lence and cold im men-si—ty
VnI
Va
Vc
D.B.
div.
(al)
Pizz
Arco

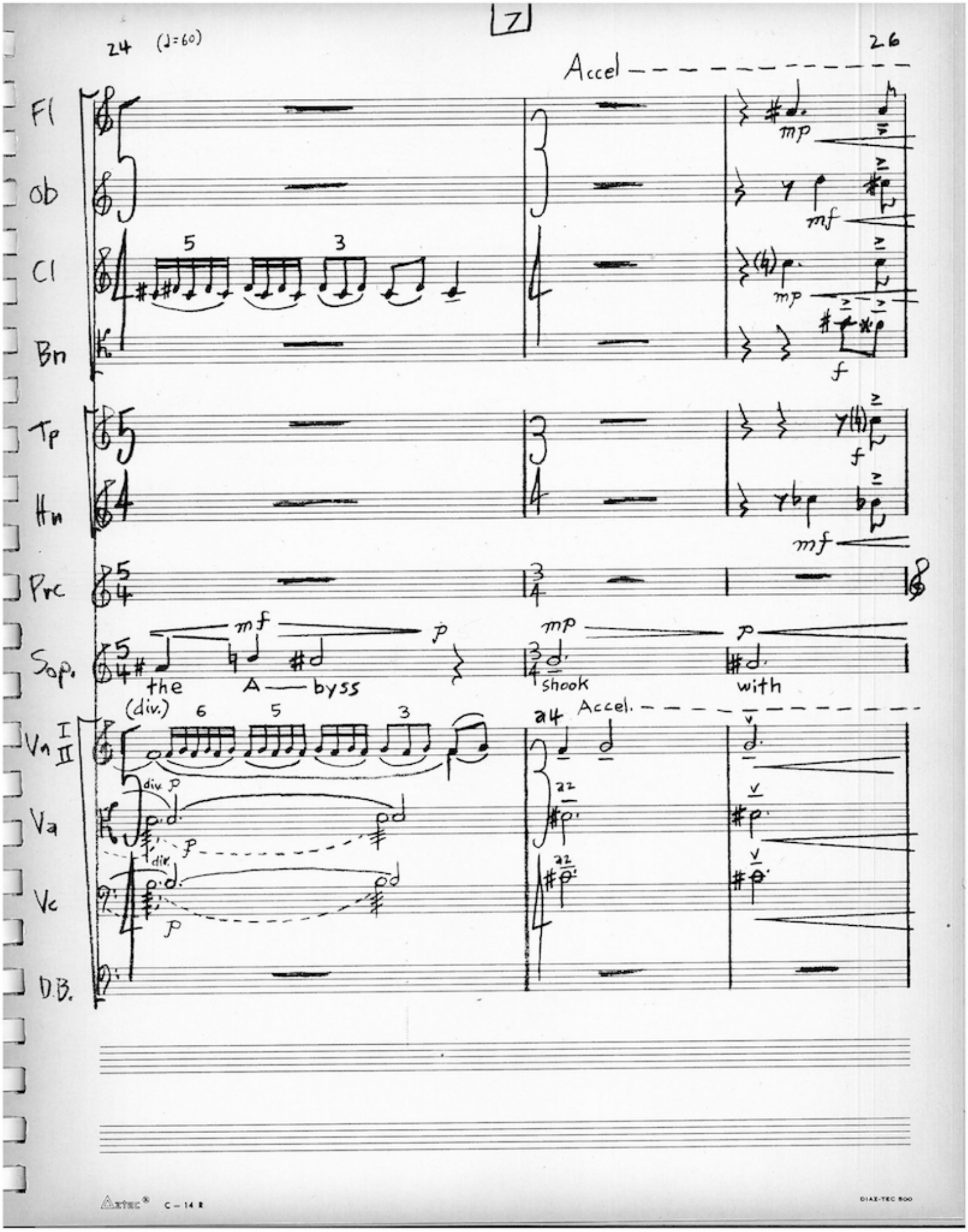
11 (♩=60) 14

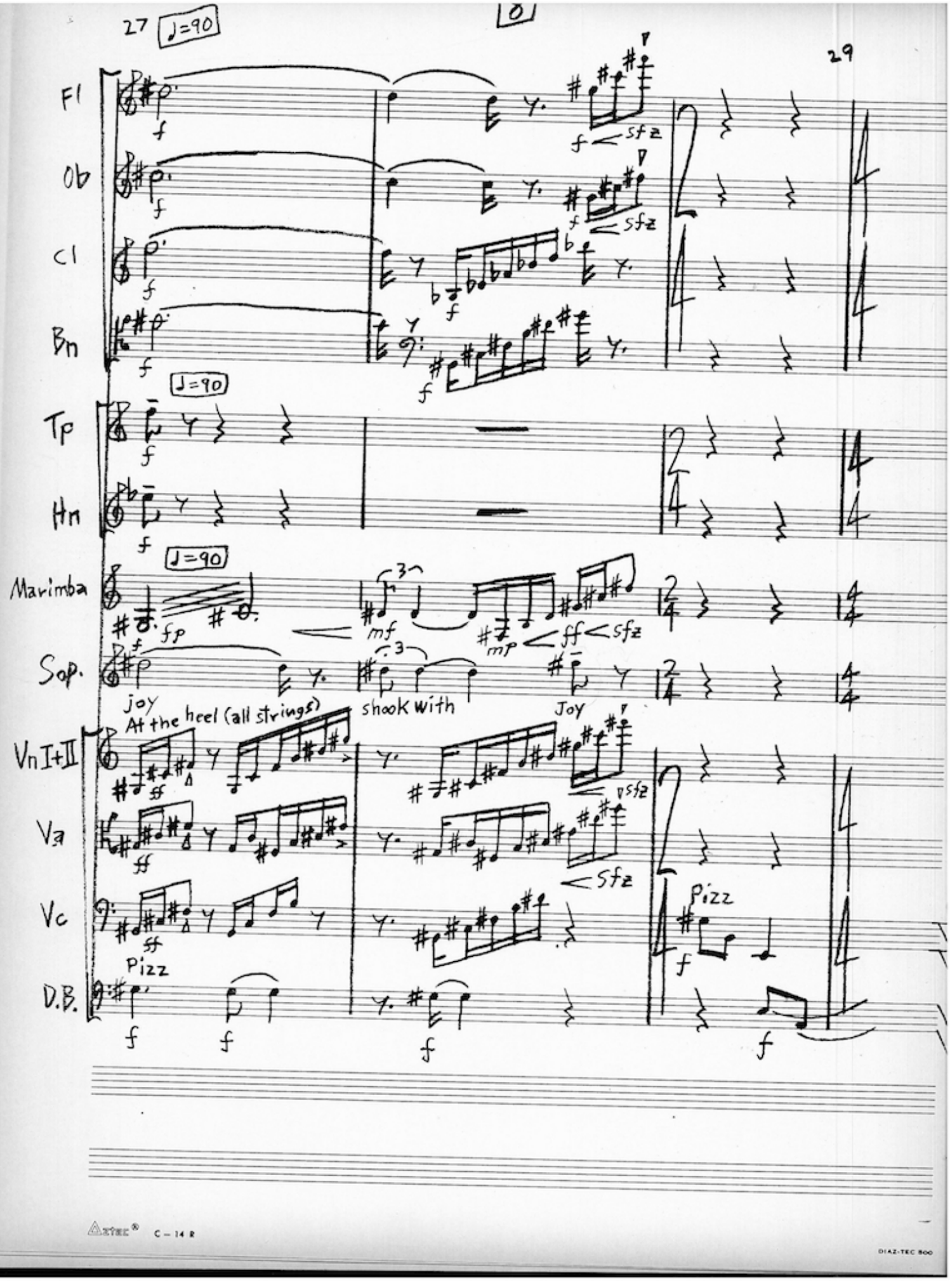

Fl
Ob
Cl
Bn
Tp
Hn
Prc
Sop
Vn I
Va
Vc
D.B.
mp
pp
Two hands in waves of light cradled a pure be — i — ng the
div.
Arco
Pizz
I az
II az

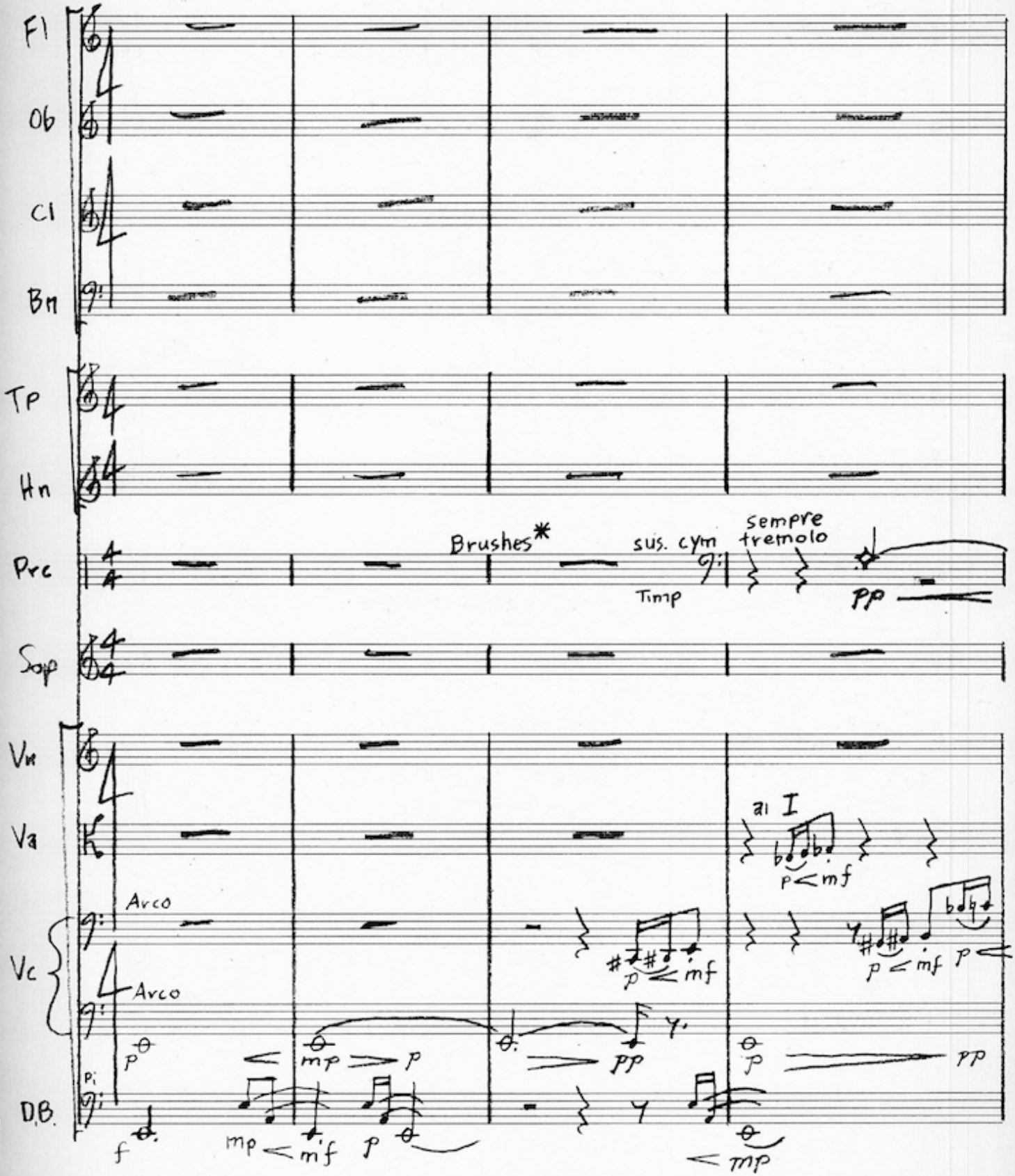

15
(♩=60)
17
Fl
Ob
Cl
Bn
Tp
Hn
Triangle
Sop
Vn I II
Va
Vc
D.B.
mf > p
f
p
mp
mf
Mute
Tri.
spark
of a man
an
in-fant
star
it
(div.)
(az)
div.
mp sempre
Arco
Pizz


18
(♩=68)
5
20
Fl
Ob
Cl
Bn
Tp
stay muted
Hn
Sus. Cym.
soft mallets
sus. cym. tr
Sop
was
those stark hands lifted and tendered in-to
Vn I
II
Va
div.
Vc
Arco
D.B.

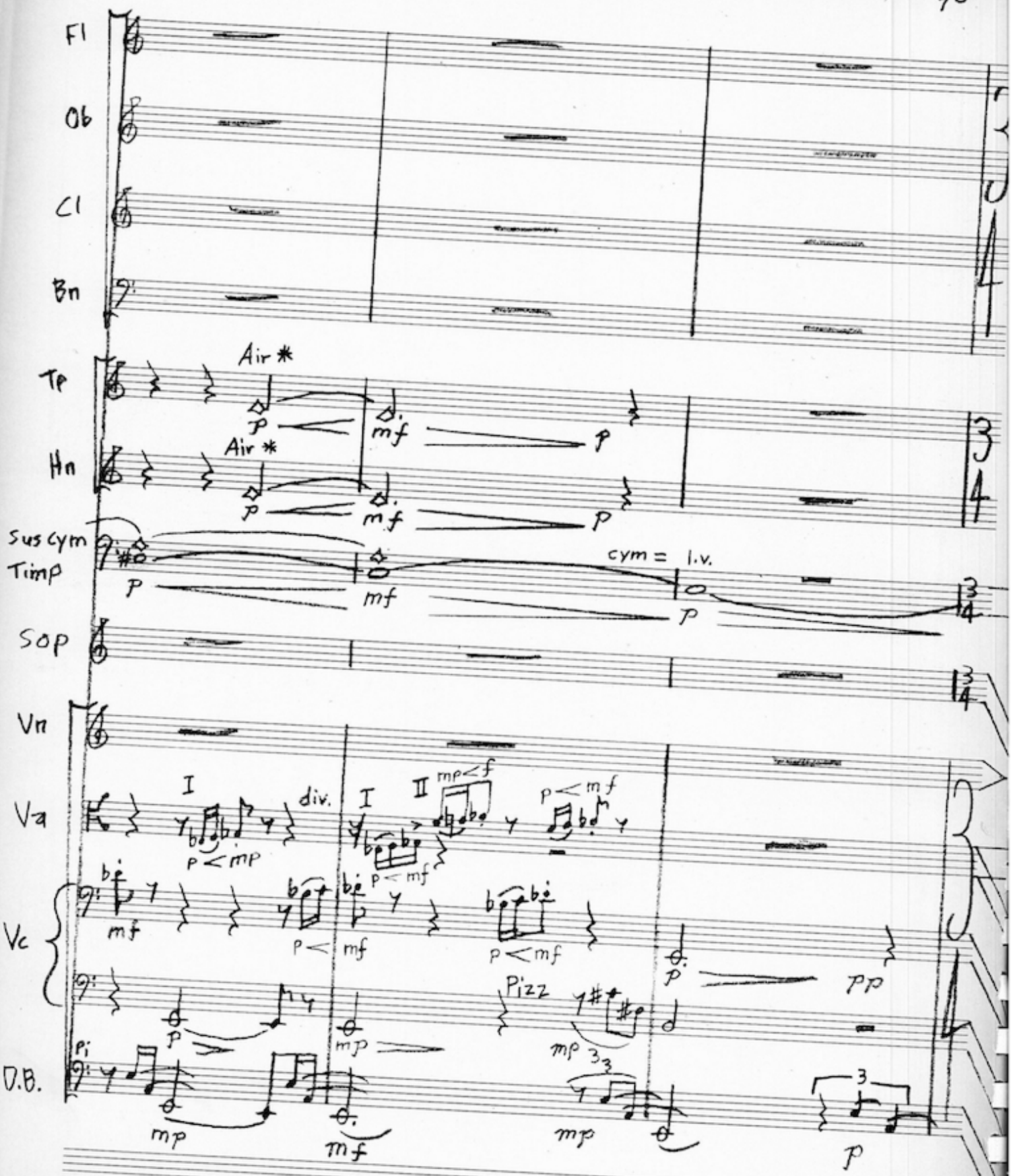

21
(♩=60)
23
Fl
Ob
Cl
Bn
Tp
Hn
Sus Cym
Sop
Vn I+II
Va
Vc
D.B.
Mute off
fire
tendered
in to
tendered
into
fire
and
(Vn)
(Va)
(Vc)
div.
a2
tr


24 (♩=60)
7
26
Accel
Fl
Ob
Cl
Bn
Tp
Hn
Prc
Sop.
the
A — byss
shook
with
(div.)
Vn I
II
Va
Vc
D.B.
a4
Accel.

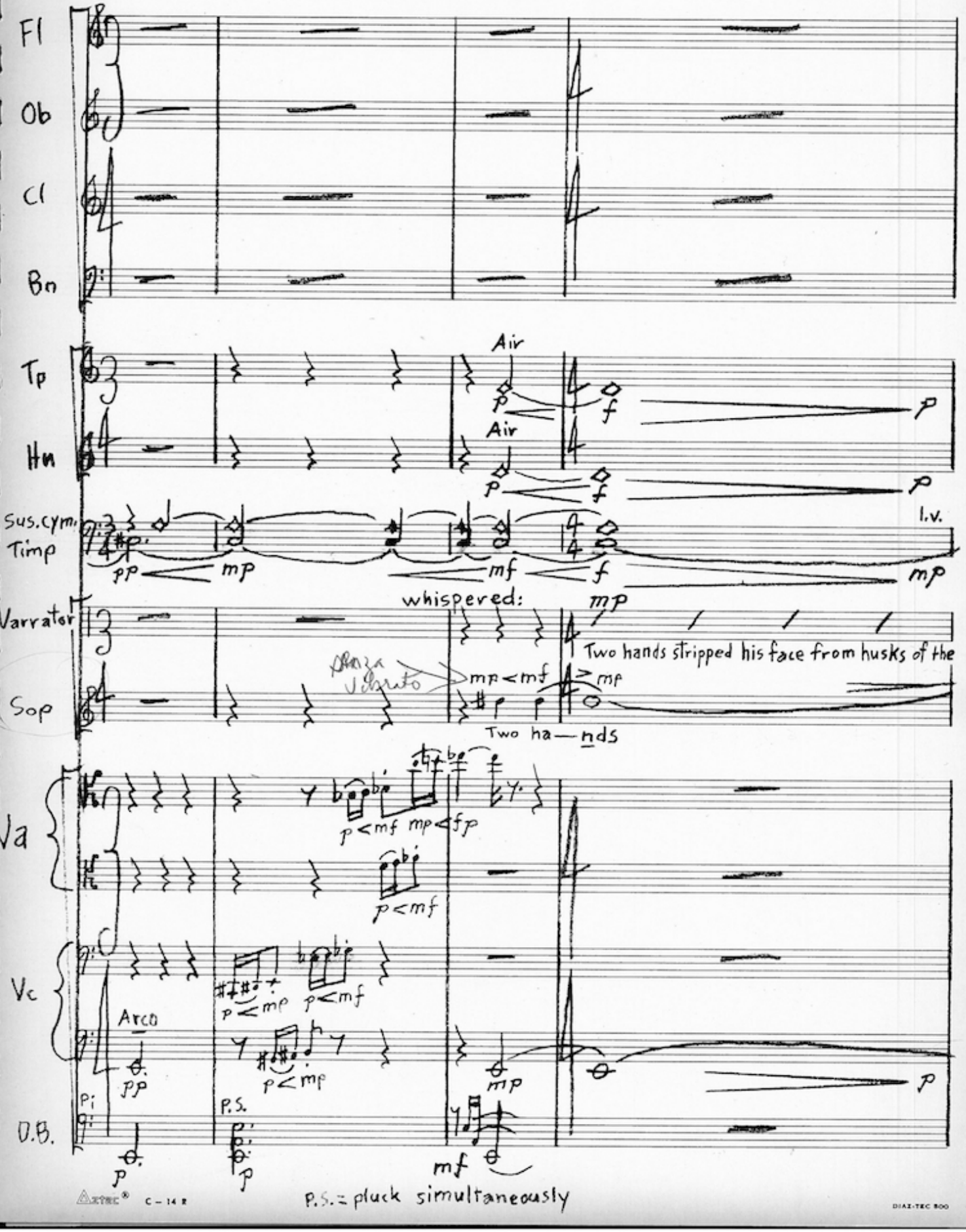

27
♩=90
29
Fl
Ob
Cl
Bn
Tp
Hn
Marimba
Sop.
joy
At the heel (all strings)
shook with
Joy
Vn I+II
Va
Vc
D.B.
Pizz
Pizz

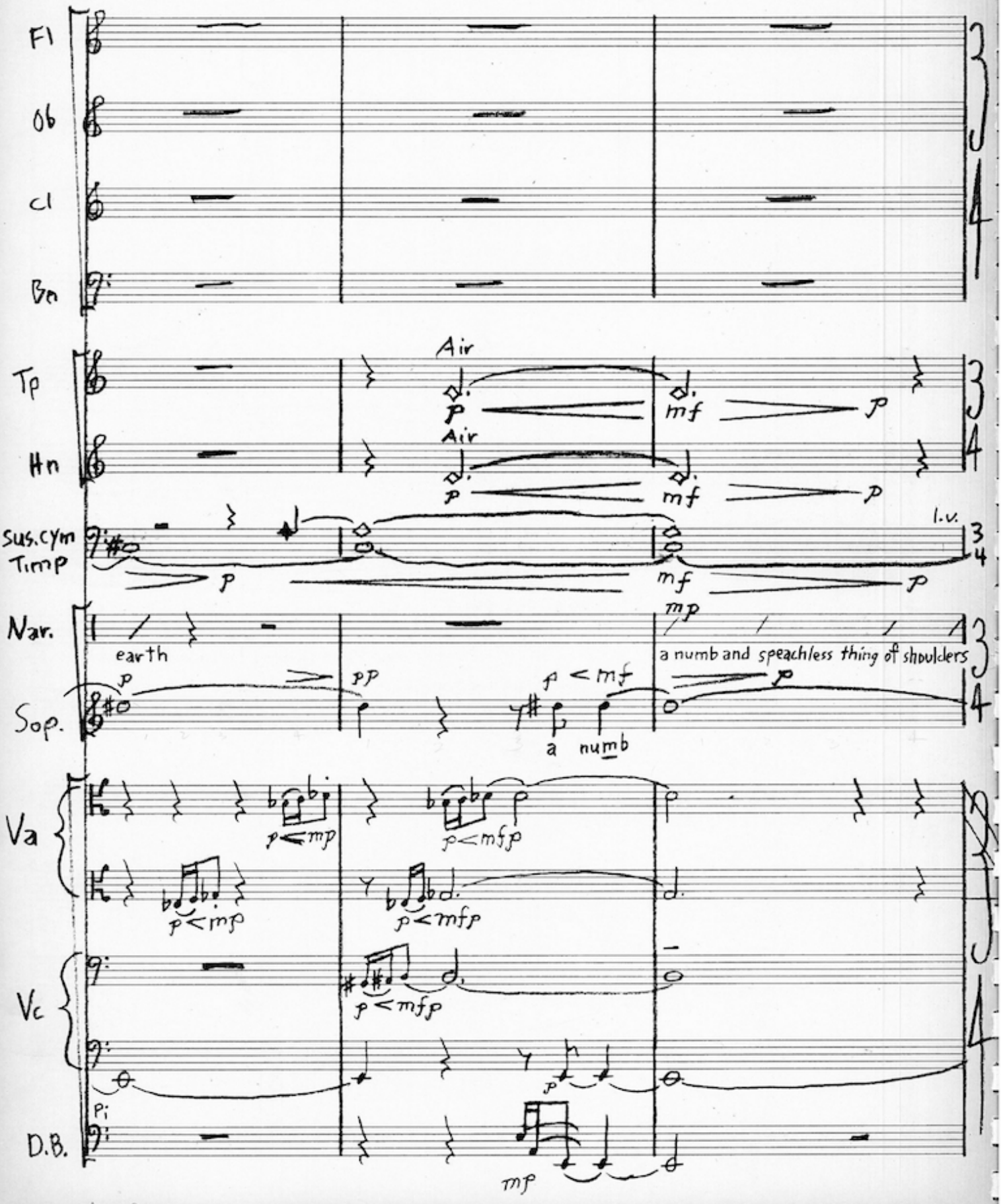


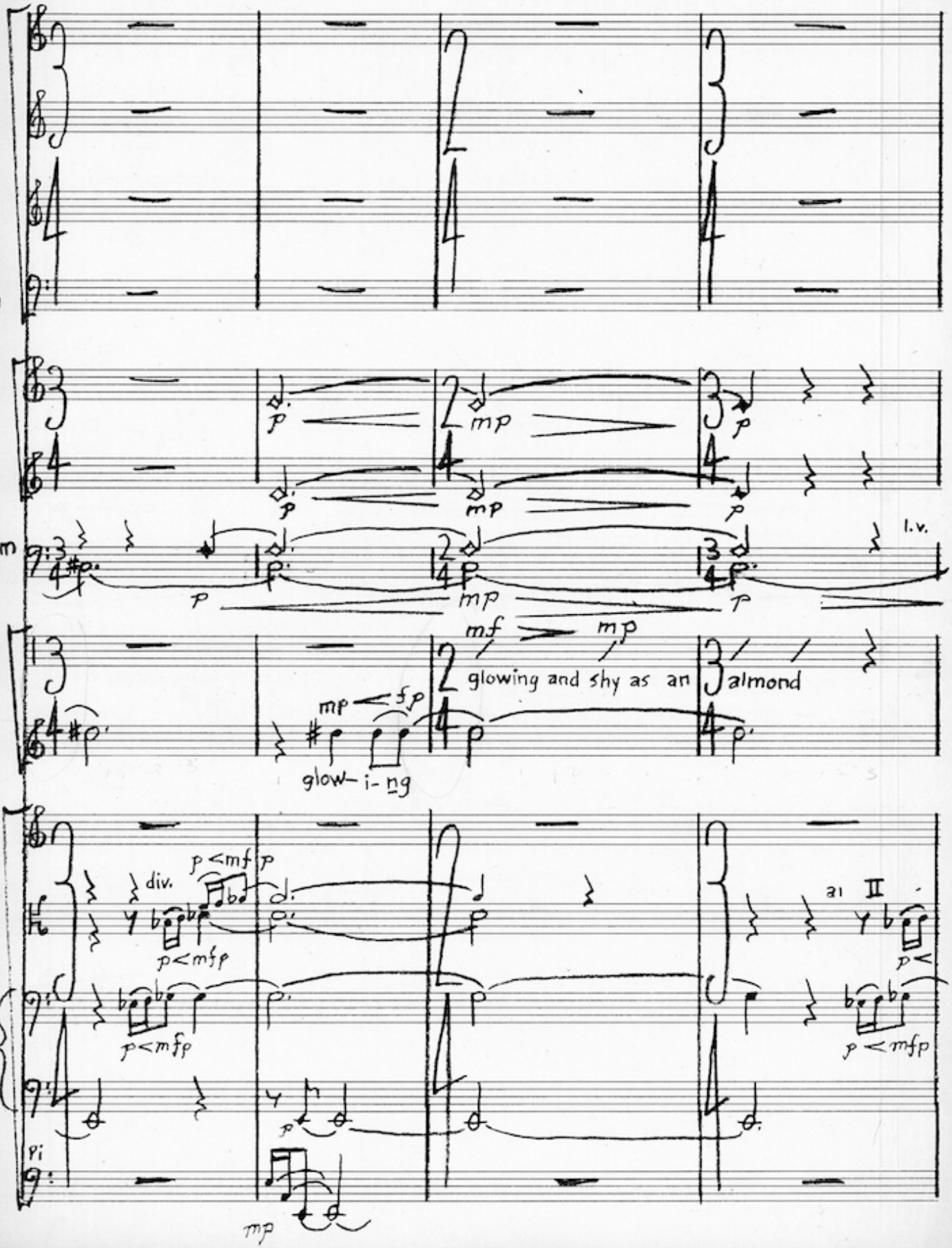
* split one brush on cymbal edge and shake up and down.
Use other brush on Timp. in circular motion or back and forth



* with lips over mouthpiece blow air through horn.

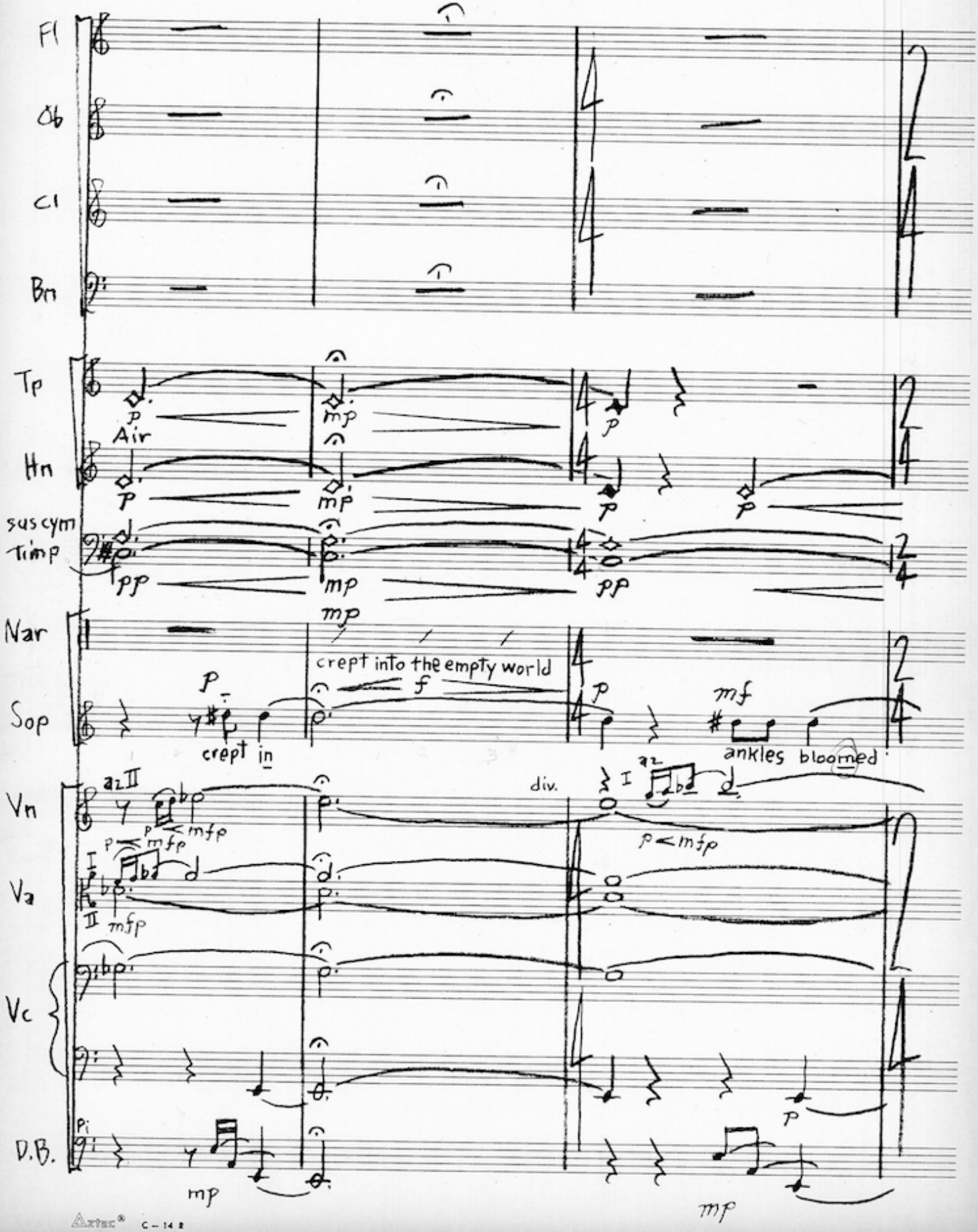

Fl
Ob
Cl
Bn
Tp
Air
Hn
Air
Sus.cym.
Timp
l.v.
whispered:
Narrator
Two hands stripped his face from husks of the
Sop
Two ha—nds
Va
Vc
Arco
P.S.
D.B.
P.S. = pluck simultaneously


Fl
Ob
Cl
Bn
Tp
Air
Hn
Air
Sus.cym
Timp
l.v.
Nar.
earth
a numb and speachless thing of shoulders
Sop.
a numb
Va
Vc
D.B.


Fl
Ob
Cl
Bn
Tp
Hn
sus cym
Timp
l.v.
Nar
glowing and shy as an almond
Sop
glow- i- ng
Vn
div.
Va
a1 II
Vc
D.B.

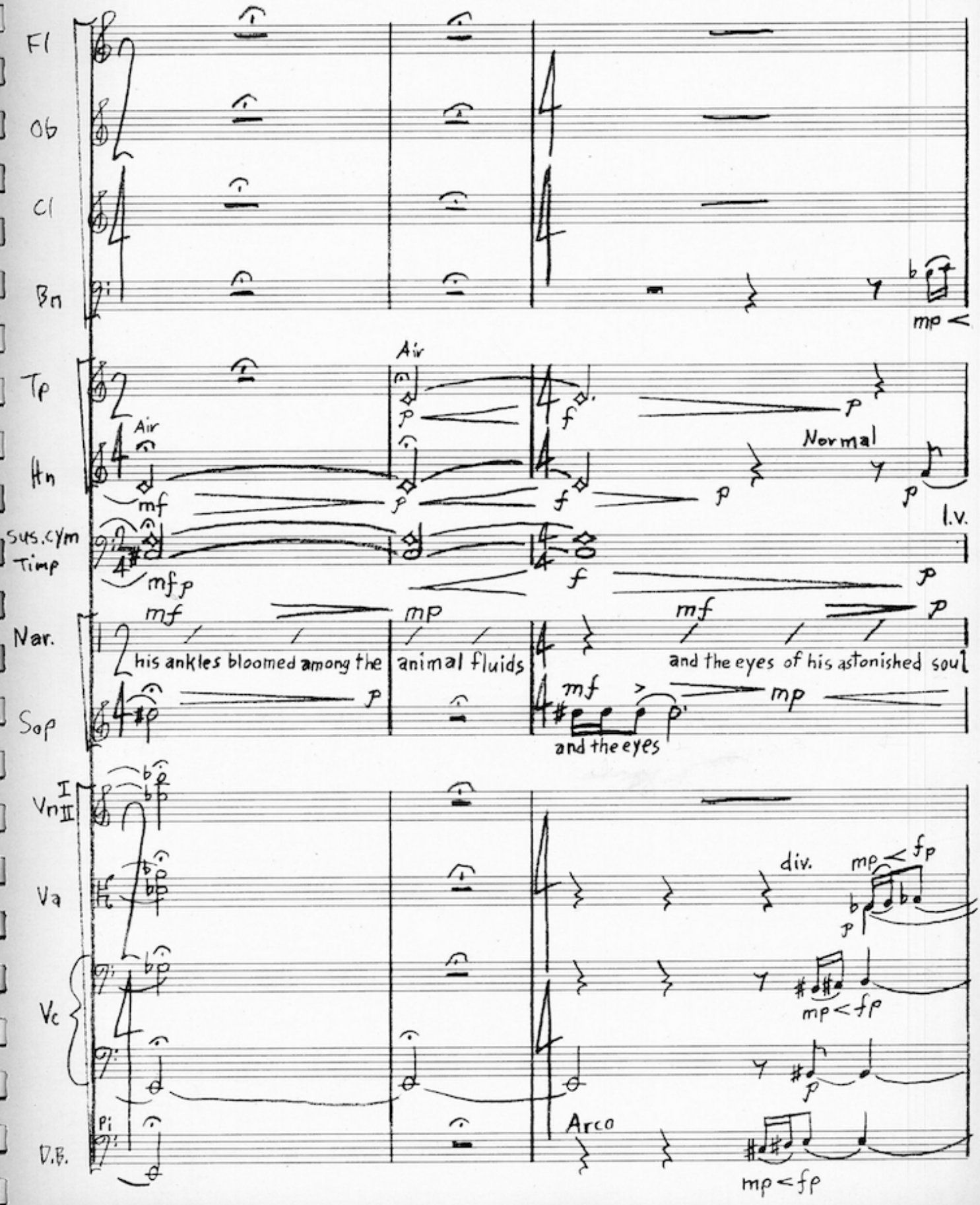
48 (♩=90)

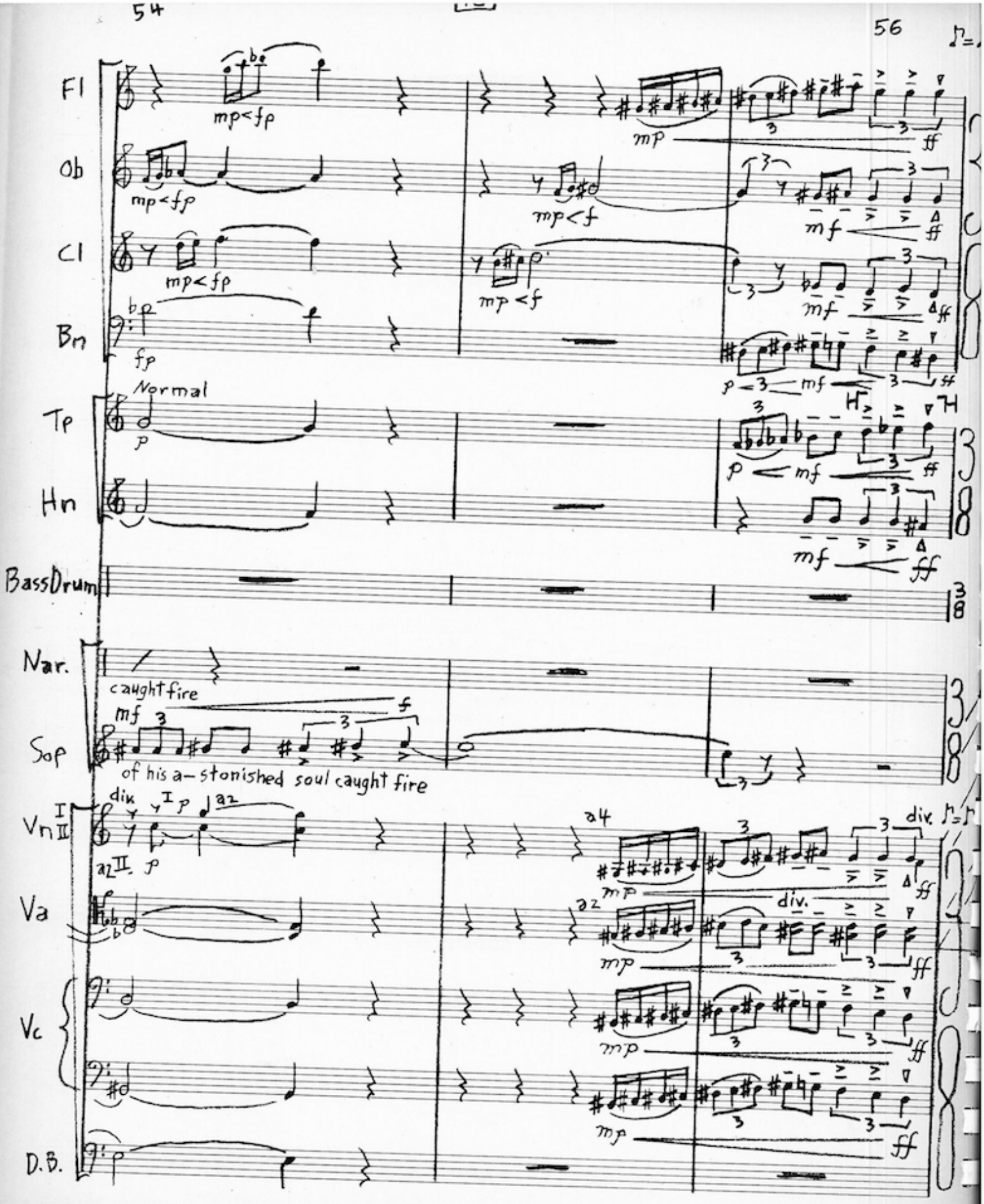
50


Fl
Ob
Cl
Bn
Tp
Air
Hn
sus cym
Timp
Nar
crept into the empty world
Sop
crept in
ankles bloomed
Vn
a2 II
div.
a2
Va
Vc
D.B.

51 (♩=90)

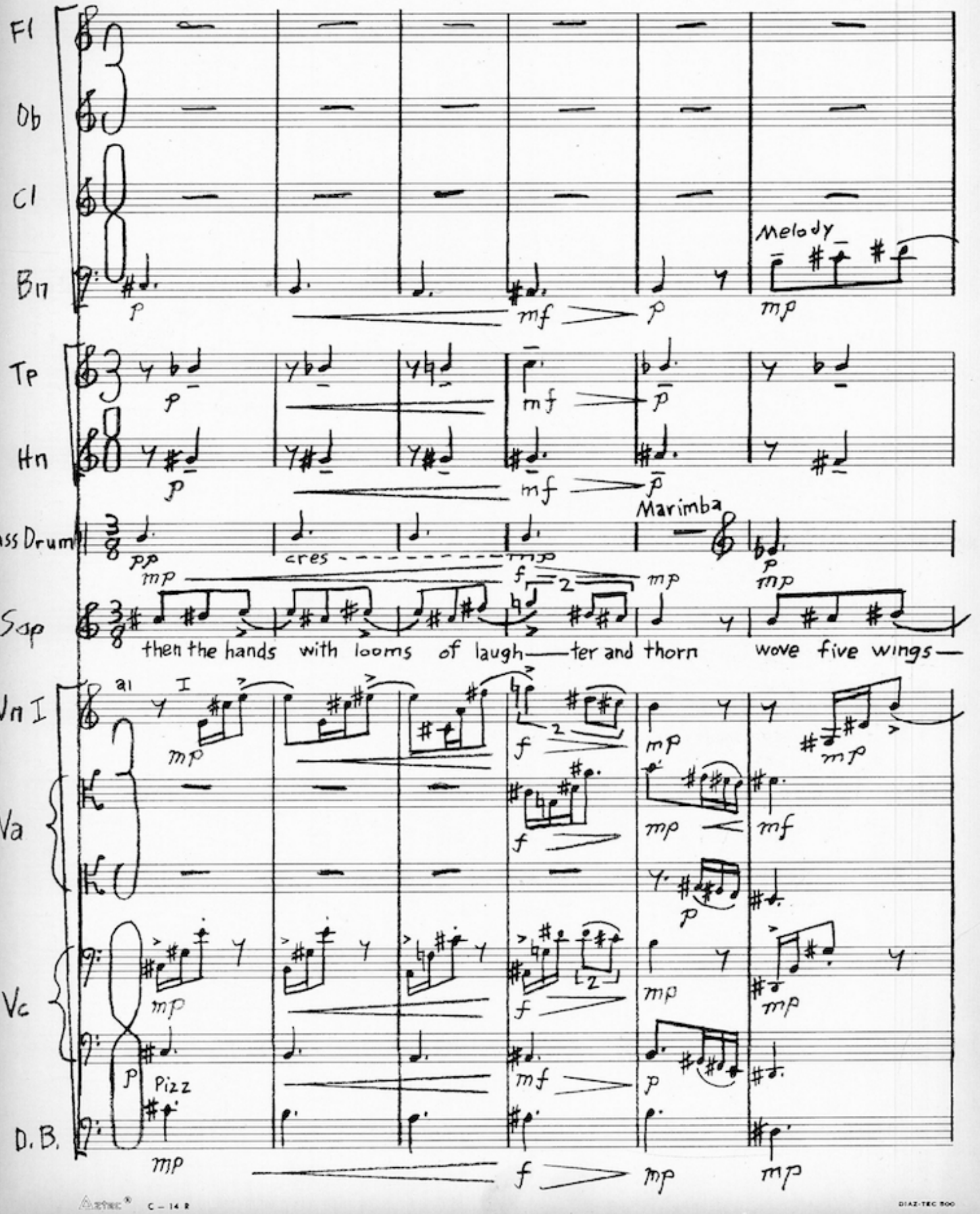
53

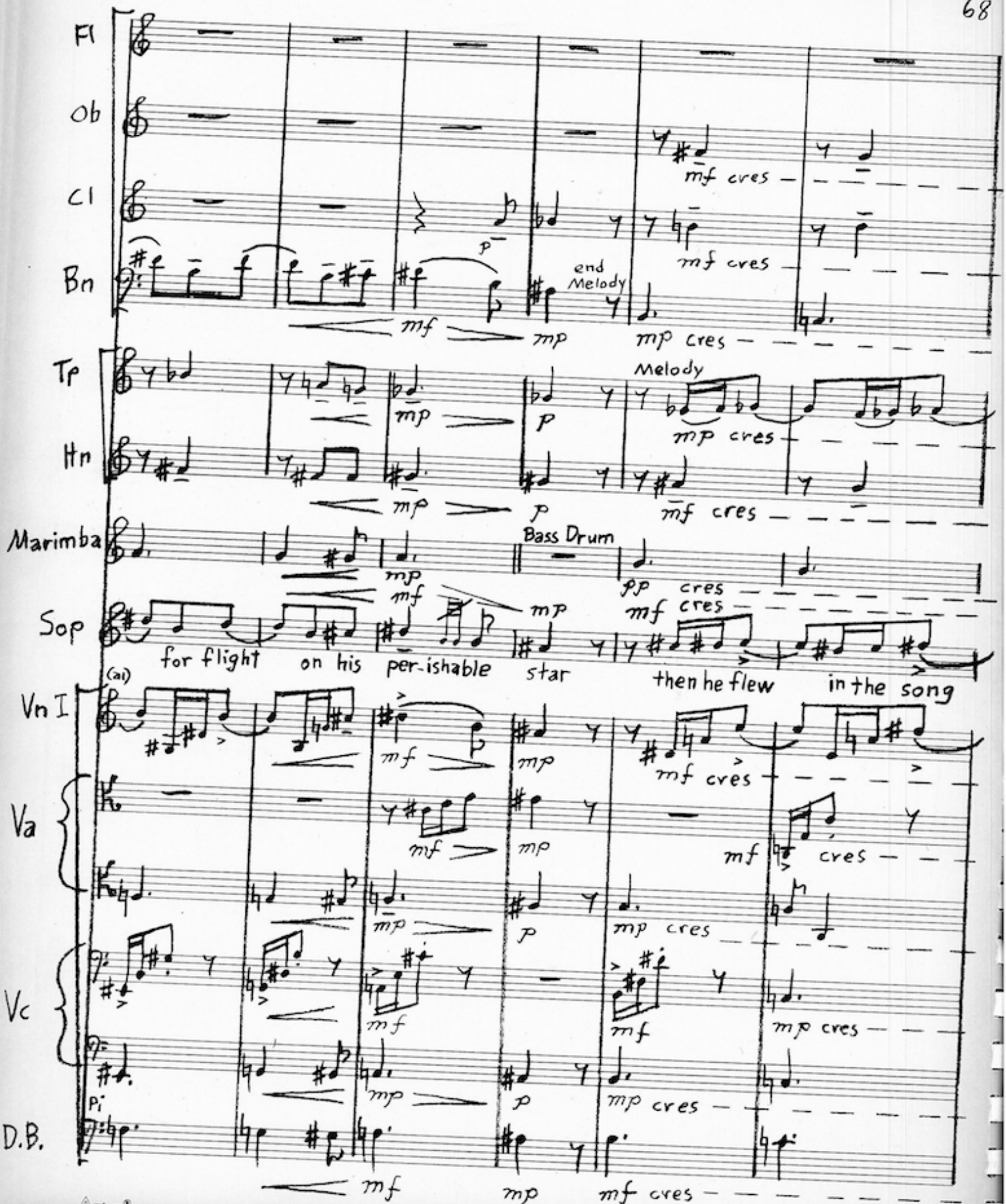

Fl
Ob
Cl
Bn
mp <
Tp
Air
Air
Hn
Normal
l.v.
Sus.cym
Timp
Nar.
his ankles bloomed among the
animal fluids
and the eyes of his astonished soul
Sop
and the eyes
I
Vn
II
Va
div.
Vc
Pi
D.B.
Arco
mp < fp

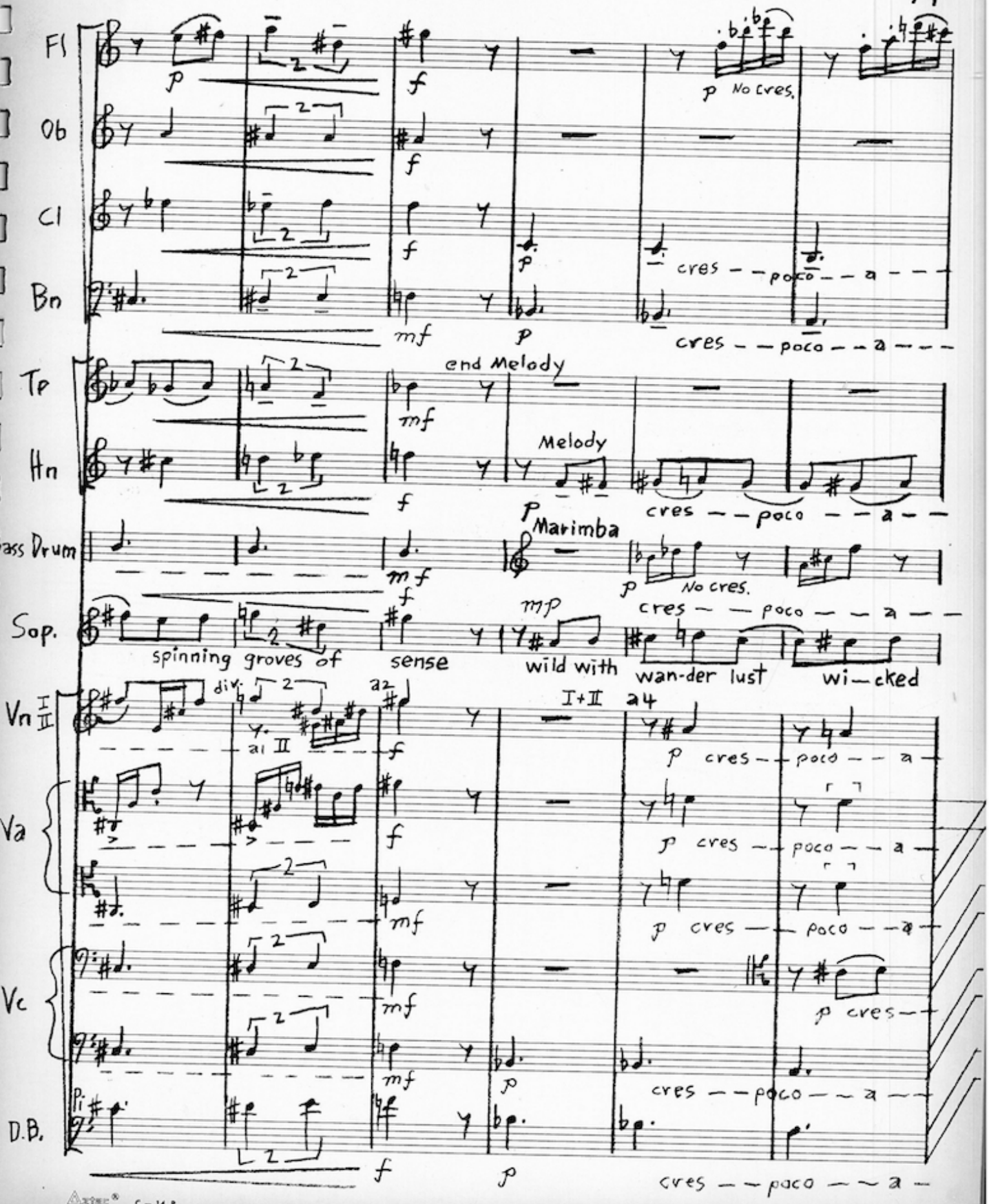

54
56
Fl
Ob
Cl
Bn
Tp
Hn
BassDrum
Nar.
Sop
Vn I
Vn II
Va
Vc
D.B.
mp<fp
mp<f
fp
Normal
p
mf
ff
caught fire
of his a-stonished soul caught fire
div.
a2
a4

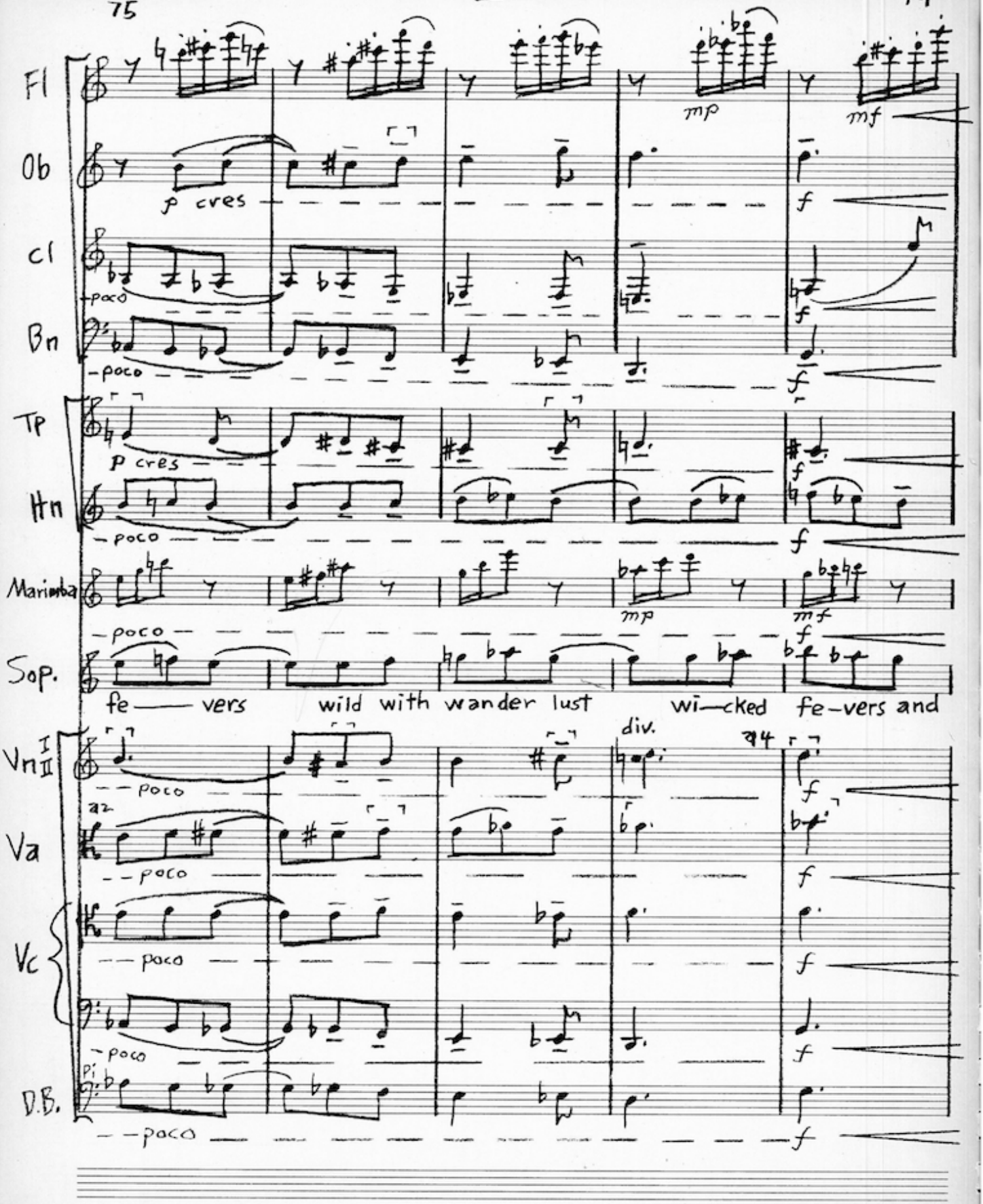
57 (♩.=60)

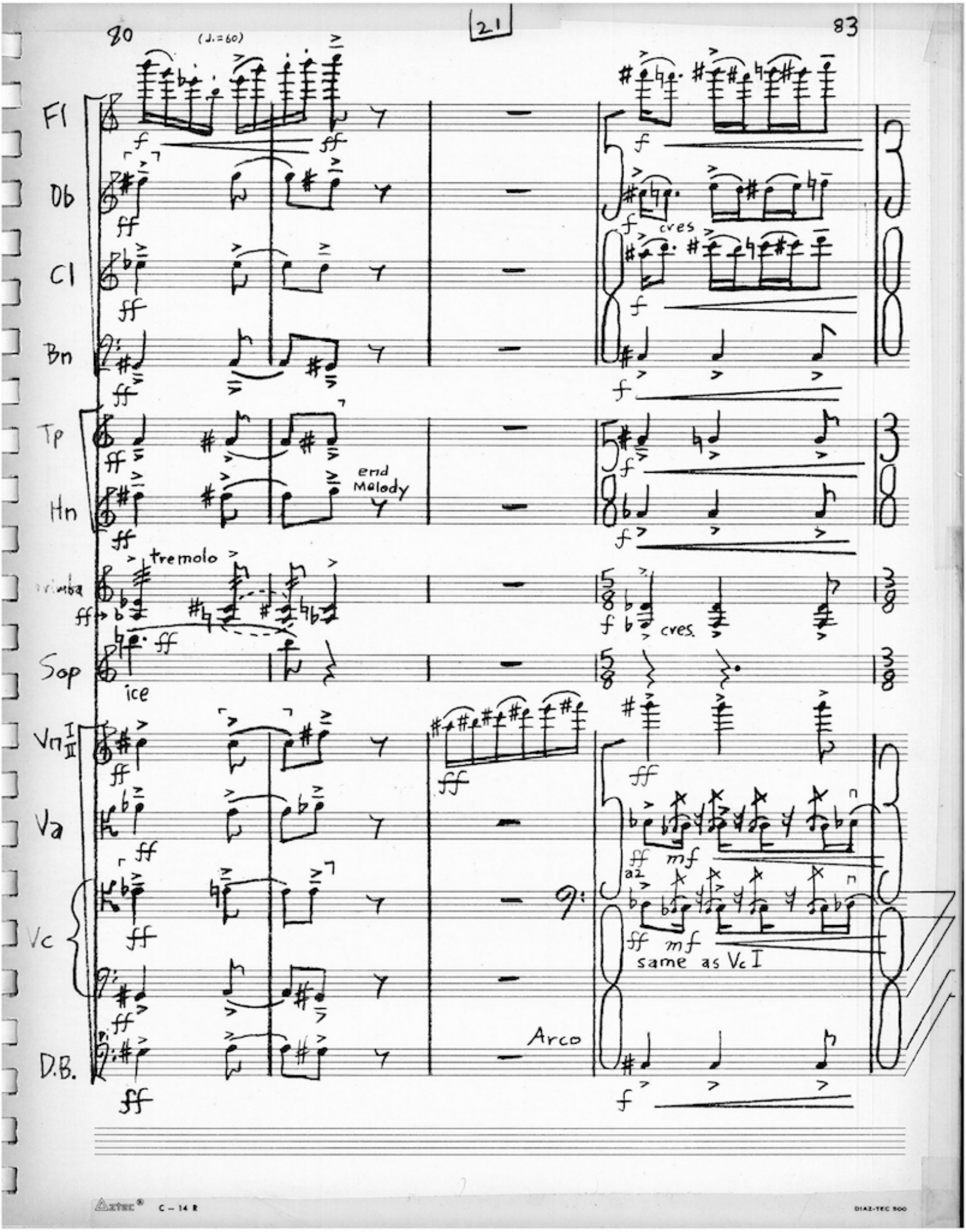
62

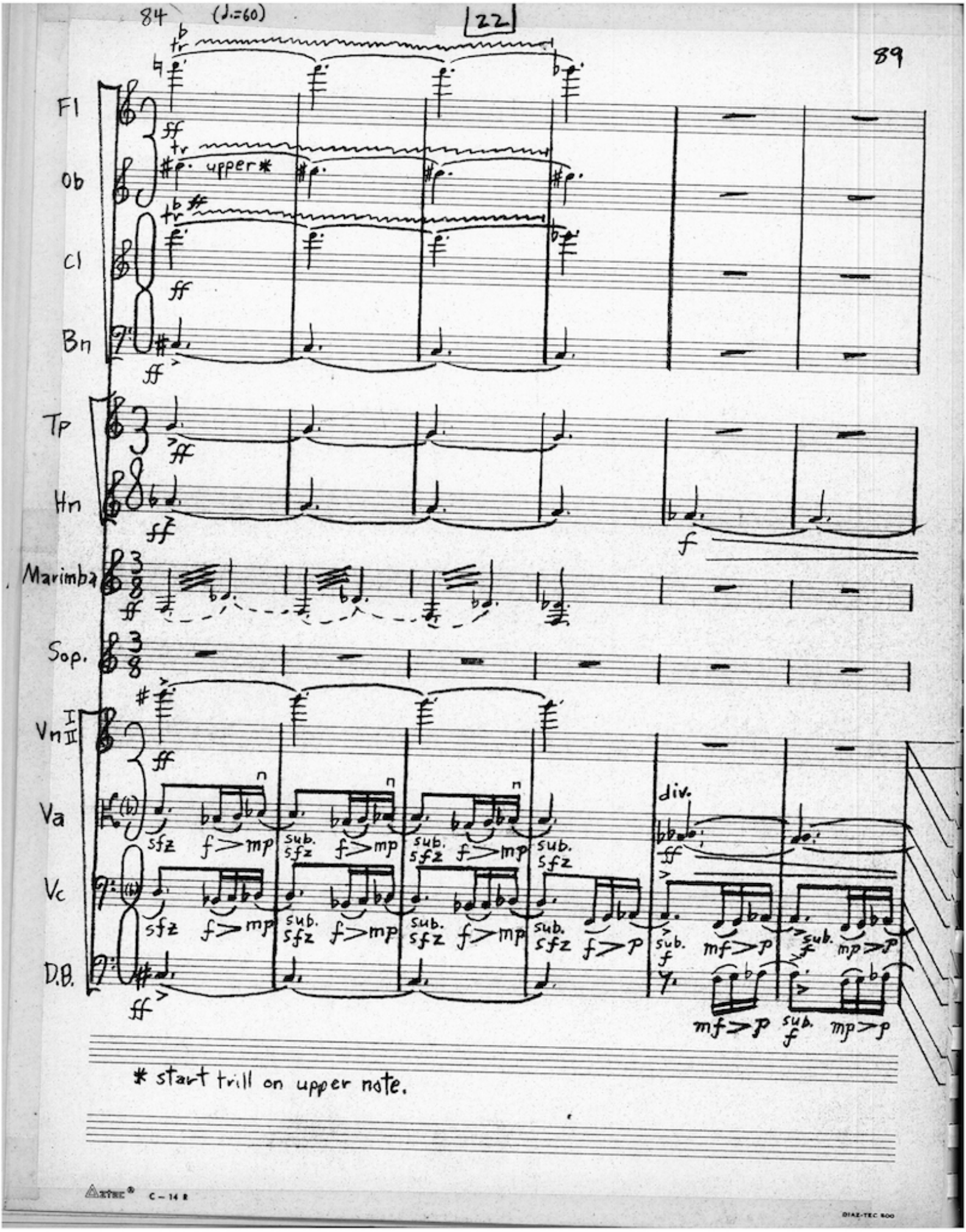

Fl
Ob
Cl
Bn
Melody
Tp
Hn
Bass Drum
cres
Marimba
Sop
then the hands with looms of laugh—ter and thorn wove five wings—
Vn I
a1
I
Va
Vc
Pizz
D.B.


Fl
Ob
Cl
Bn
mf cres
p
end Melody
mf
mp
mp cres
Tp
Hn
Melody
mp
p
mp cres
mf cres
Marimba
Bass Drum
pp cres
mf cres
Sop
for flight
on his per-ishable
star
then he flew
in the song
(al)
Vn I
Va
Vc
D.B.
Pi
mf
mp
mf cres


Fl
Ob
Cl
Bn
Tp
Hn
Bass Drum
Sop.
Vn I II
Va
Vc
D.B.
p
f
mf
mp
No cres.
cres — poco — a
end Melody
Melody
Marimba
spinning groves of sense wild with wan-der lust wi-cked
div.
a1 II
a2
I+II
a4
Pi

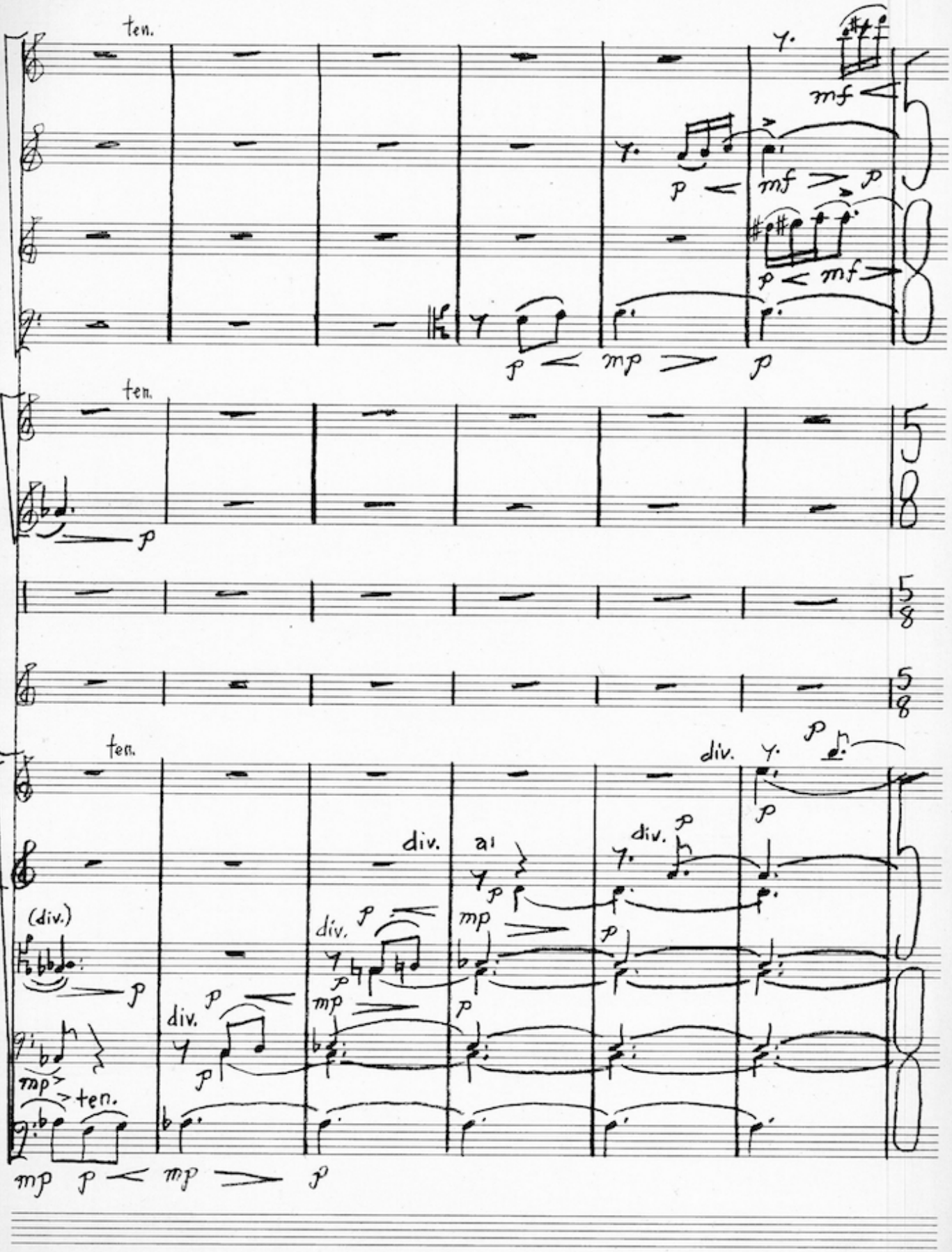

Fl
Ob
p cres
Cl
poco
Bn
poco
mp
mf
f
Tp
p cres
Hn
poco
Marimba
poco
mp
mf
Sop.
fe — vers wild with wander lust wi—cked fe-vers and
Vn I II
poco
div.
Va
poco
Vc
poco
poco
D.B.
poco

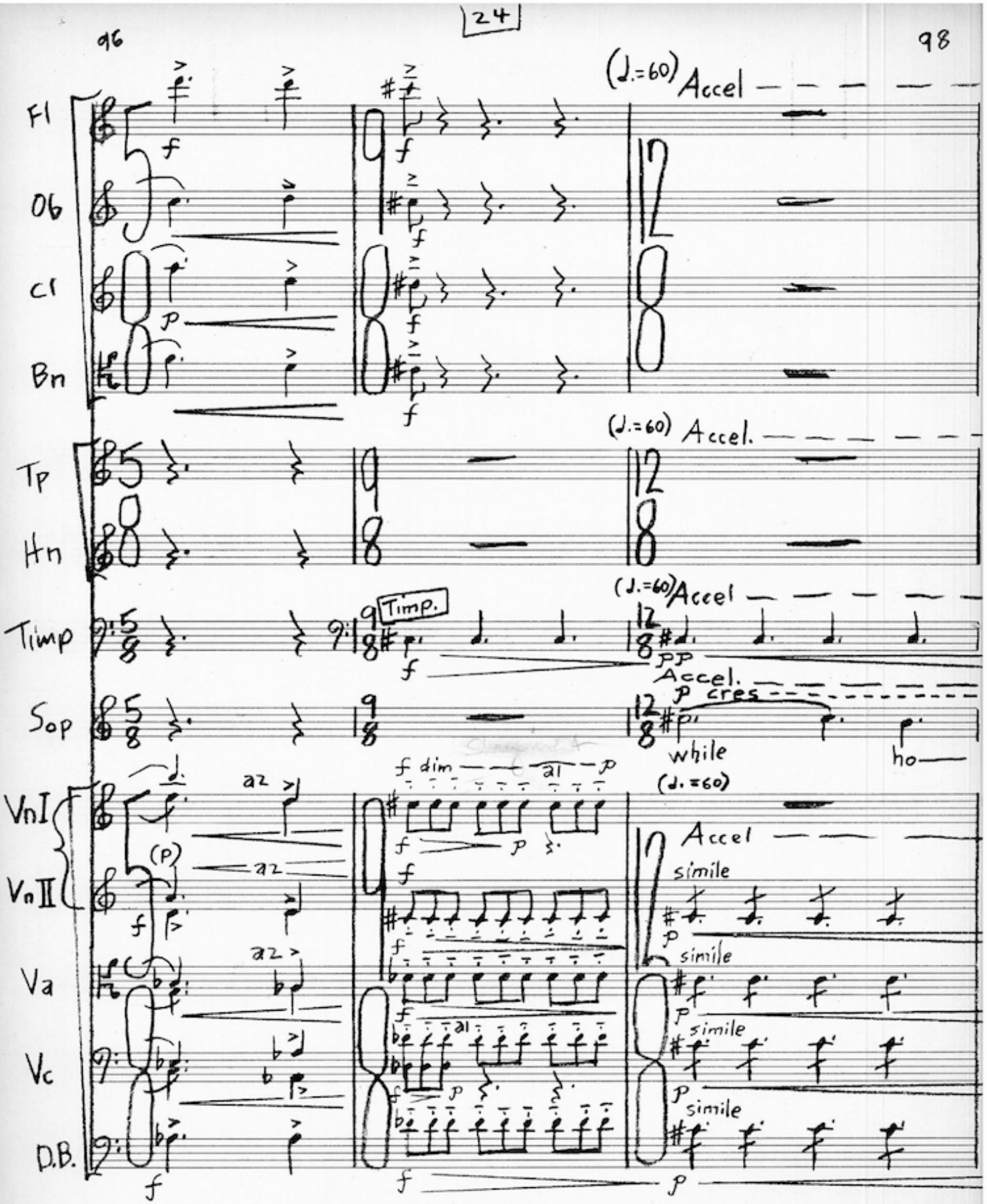

80
(♩.=60)
21
83
Fl
Ob
Cl
Bn
Tp
Hn
Vibra
Sop
Vn I II
Va
Vc
D.B.
tremolo
end Melody
ice
cres.
Arco
same as Vc I


84
(♩.=60)
22
89
Fl
Ob
Cl
Bn
Tp
Hn
Marimba
Sop.
Vn I
II
Va
Vc
D.B.
upper*
div.
* start trill on upper note.

90 (♩.=60)

95

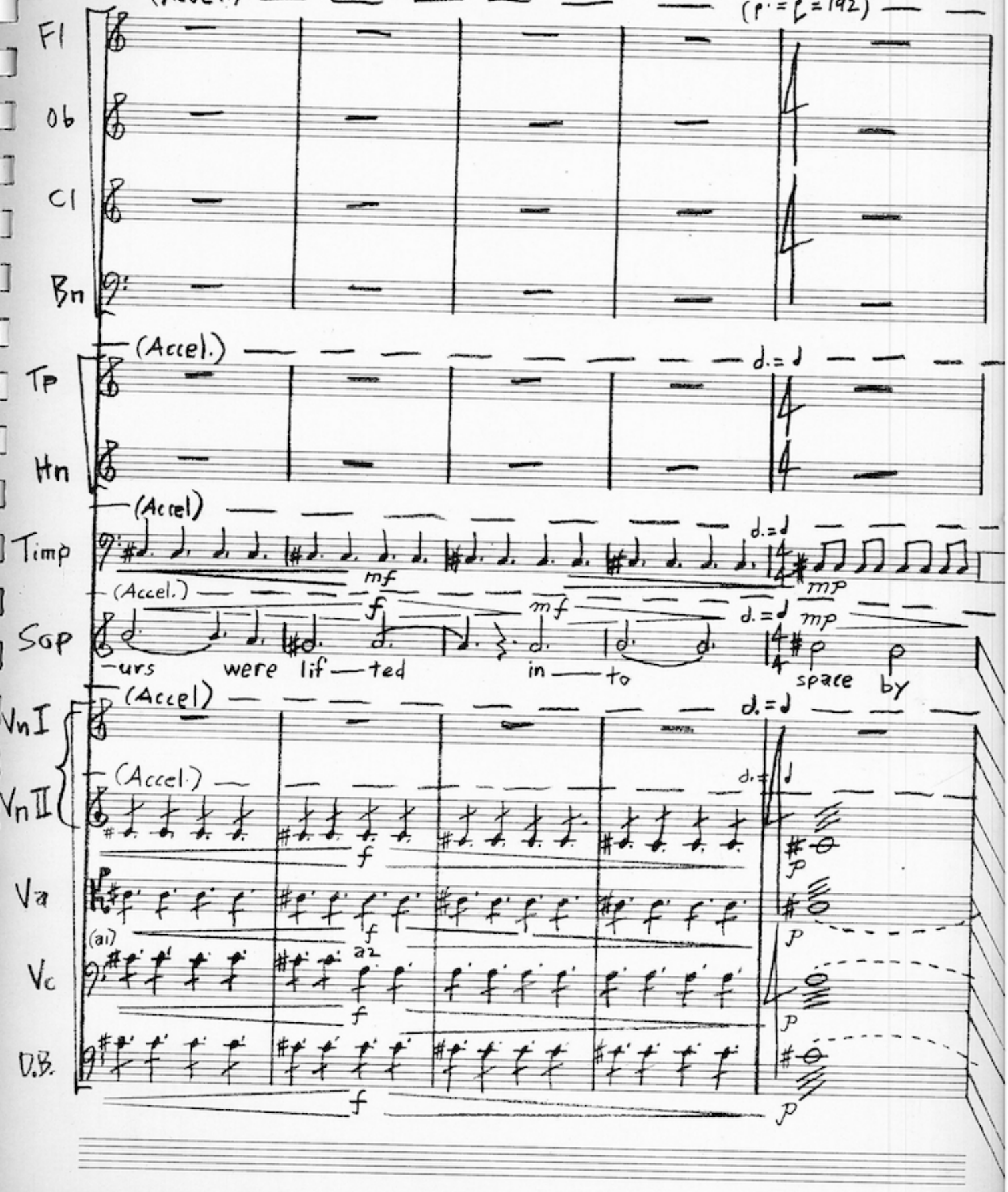


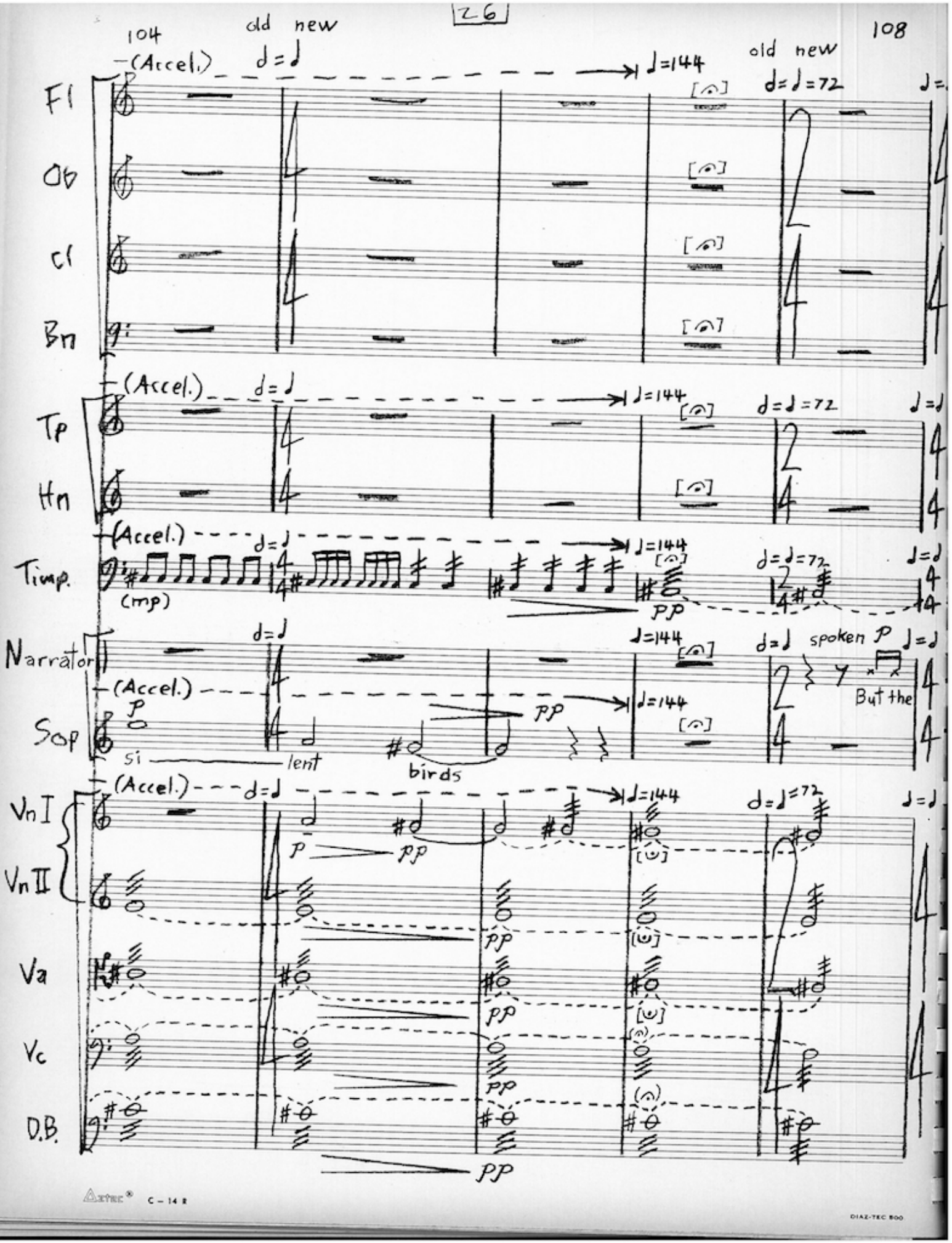

Fl
Ob
Cl
Bn
Tp
Hn
Timp
Sop
VnI
VnII
Va
Vc
D.B.
(♩.=60) Accel
(♩.=60) Accel.
(♩.=60) Accel
Timp.
Accel.
p cres
while
ho
f dim
a1
a2
(p)
(♩.=60)
Accel
simile
simile
simile
simile

25

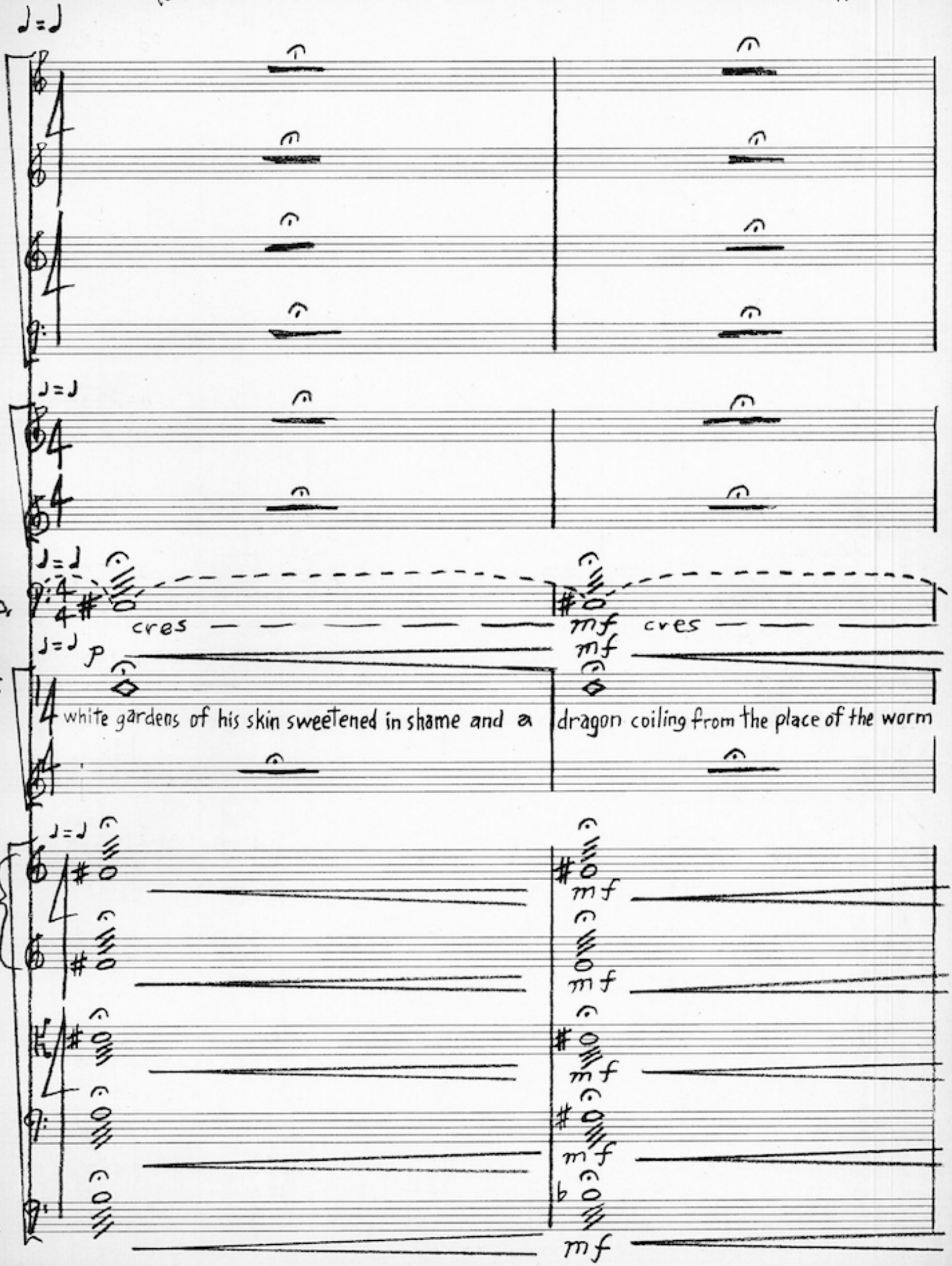
old new
♩· = ♩ = 96
(♩· = 𝅗𝅥 = 192)

103



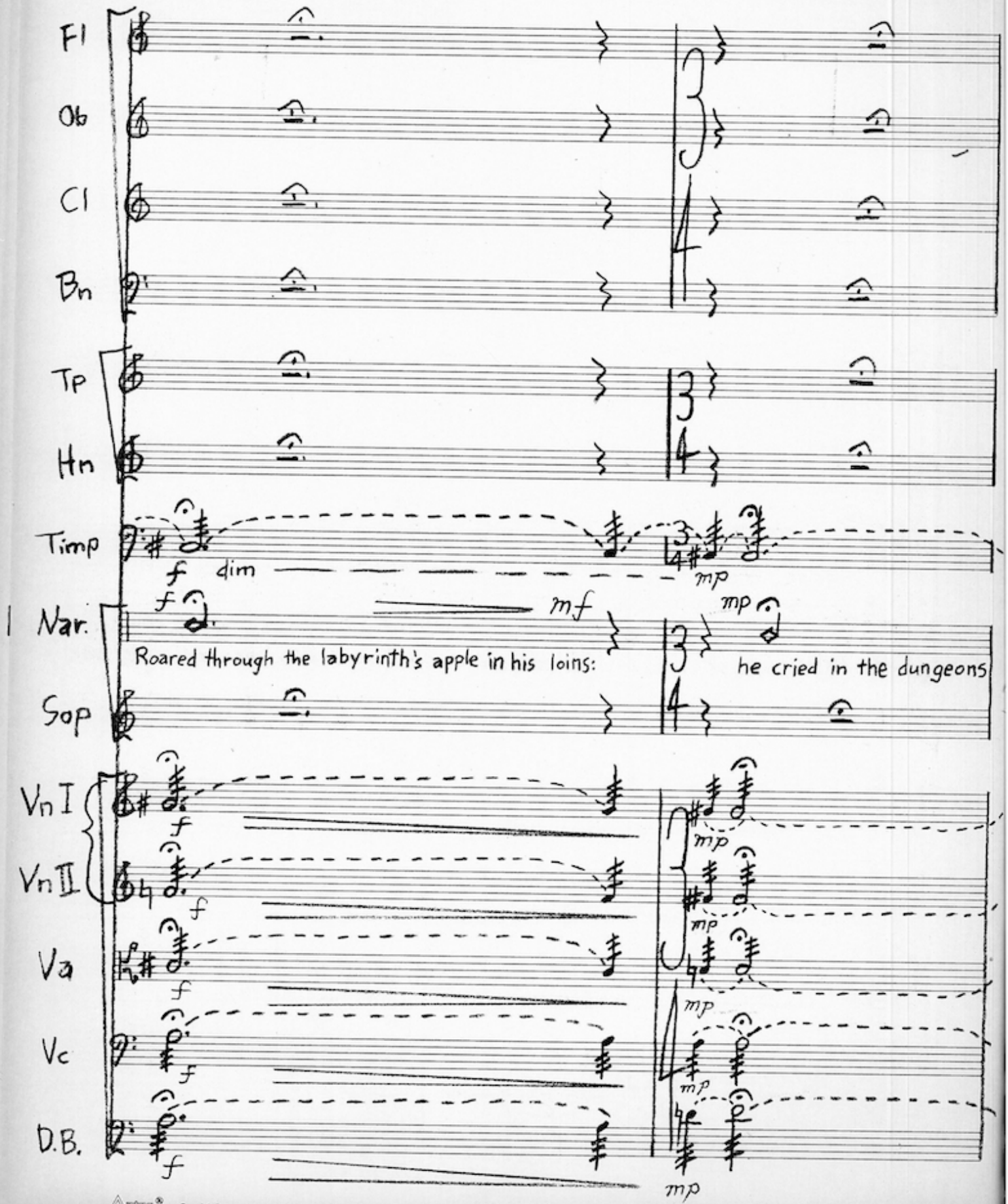

104
old new
108
old new
(Accel.)
Fl
Ob
Cl
Bn
Tp
Hn
Timp.
(mp)
Narrator
Sop
si
lent
birds
But the
spoken
Vn I
Vn II
Va
Vc
D.B.
pp
p

109 (♩=72) 110


♩=♩
Fl
Ob
Cl
Bn
♩=♩
Tp
Hn
♩=♩
Timp.
cres
mf
cres
♩=♩
p
mf
Nar.
white gardens of his skin sweetened in shame and a
dragon coiling from the place of the worm
Sop
♩=♩
Vn I
Vn II
Va
Vc
D.B.
mf

111 (♩=72)

112


Fl
Ob
Cl
Bn
Tp
Hn
Timp
f dim
mp
Nar.
f
mf
mp
Roared through the labyrinth's apple in his loins:
he cried in the dungeons
Sop
Vn I
Vn II
Va
Vc
D.B.
f
mp

113 (♩=72)

114

Fl

Cl

Ob

Bn

Tp

Hn

Timp

Var. by his father's ear, alone, falling from the anvils and thrones of the

Sop

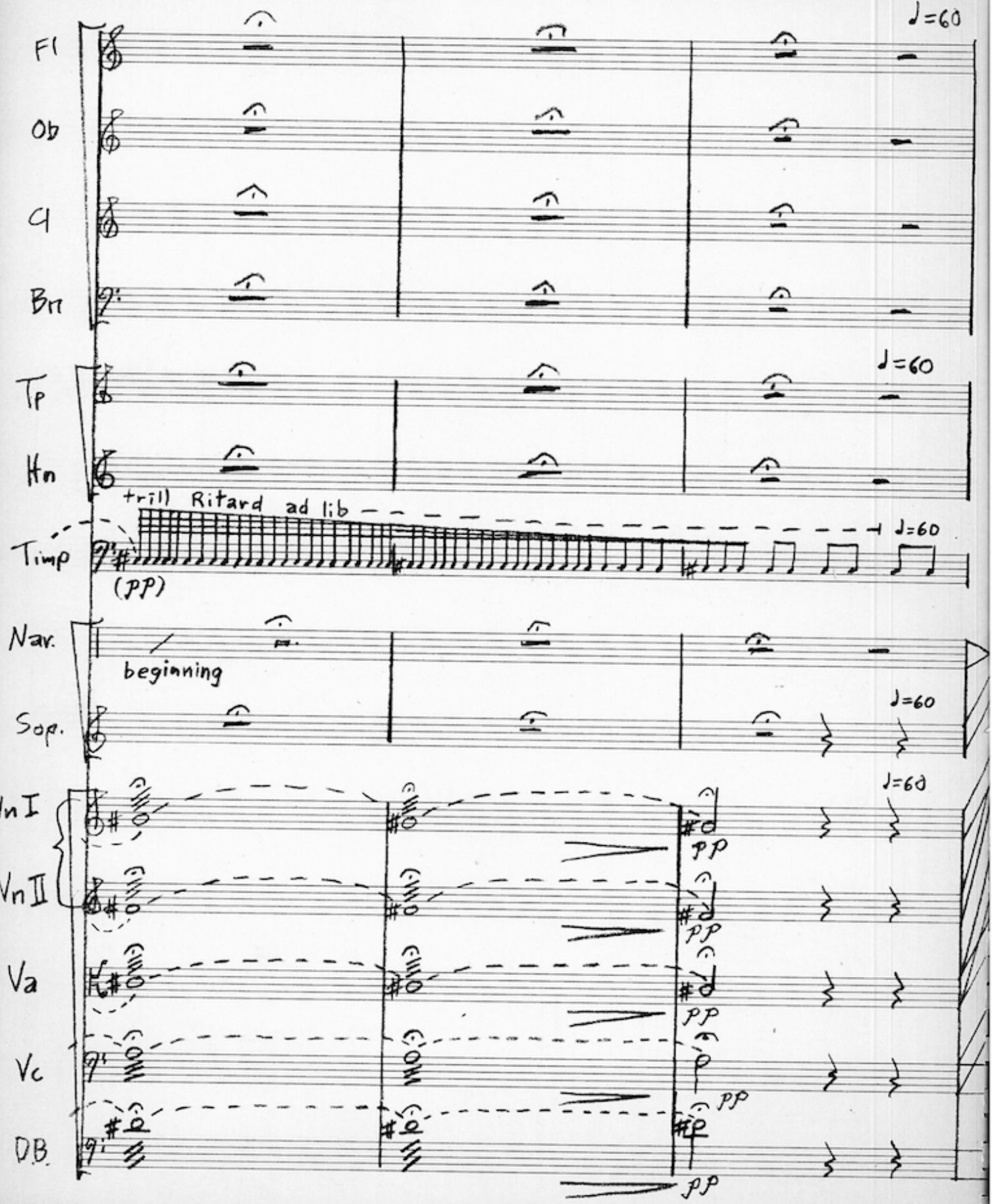
VnI

VnII

Va

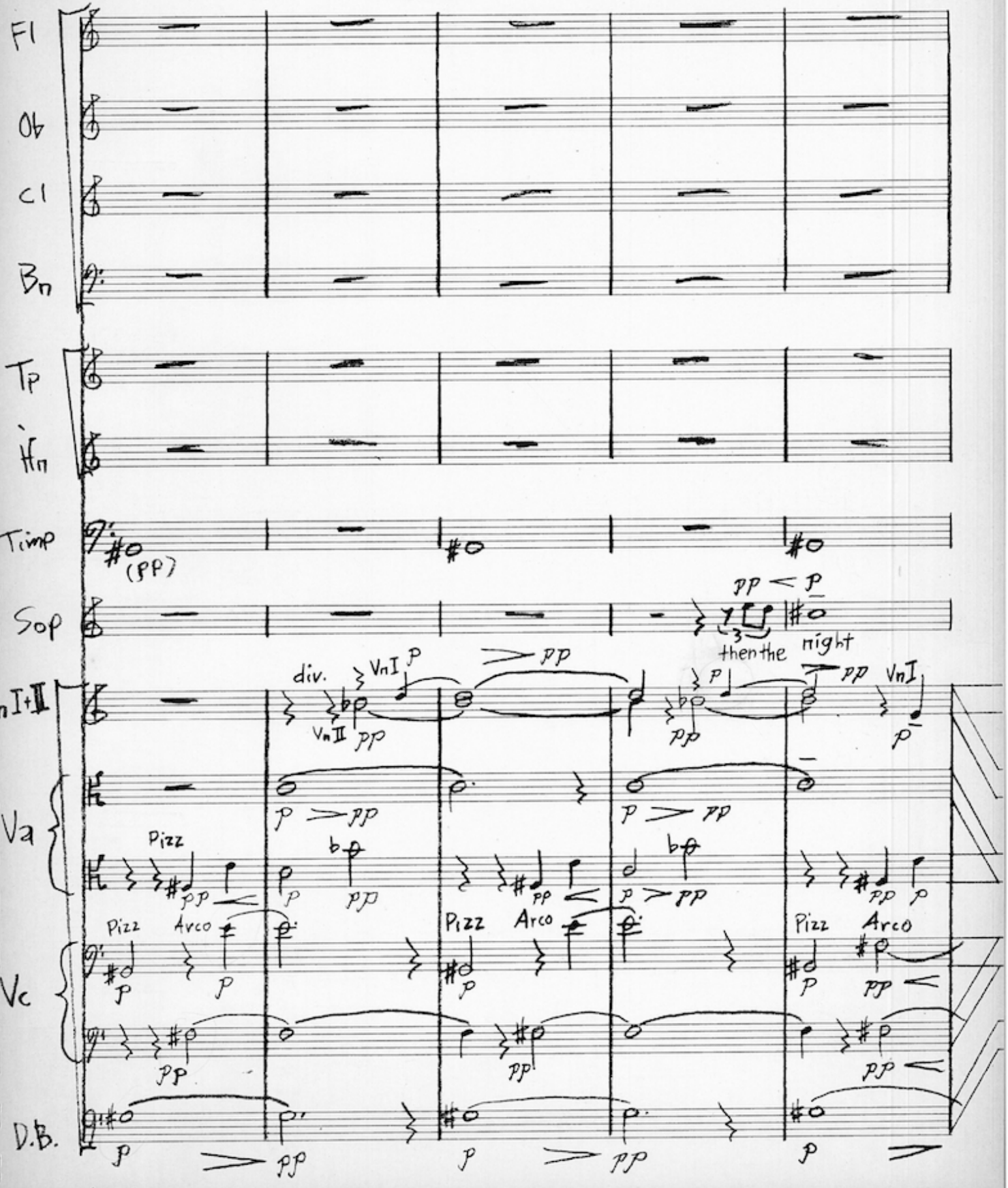
Vc

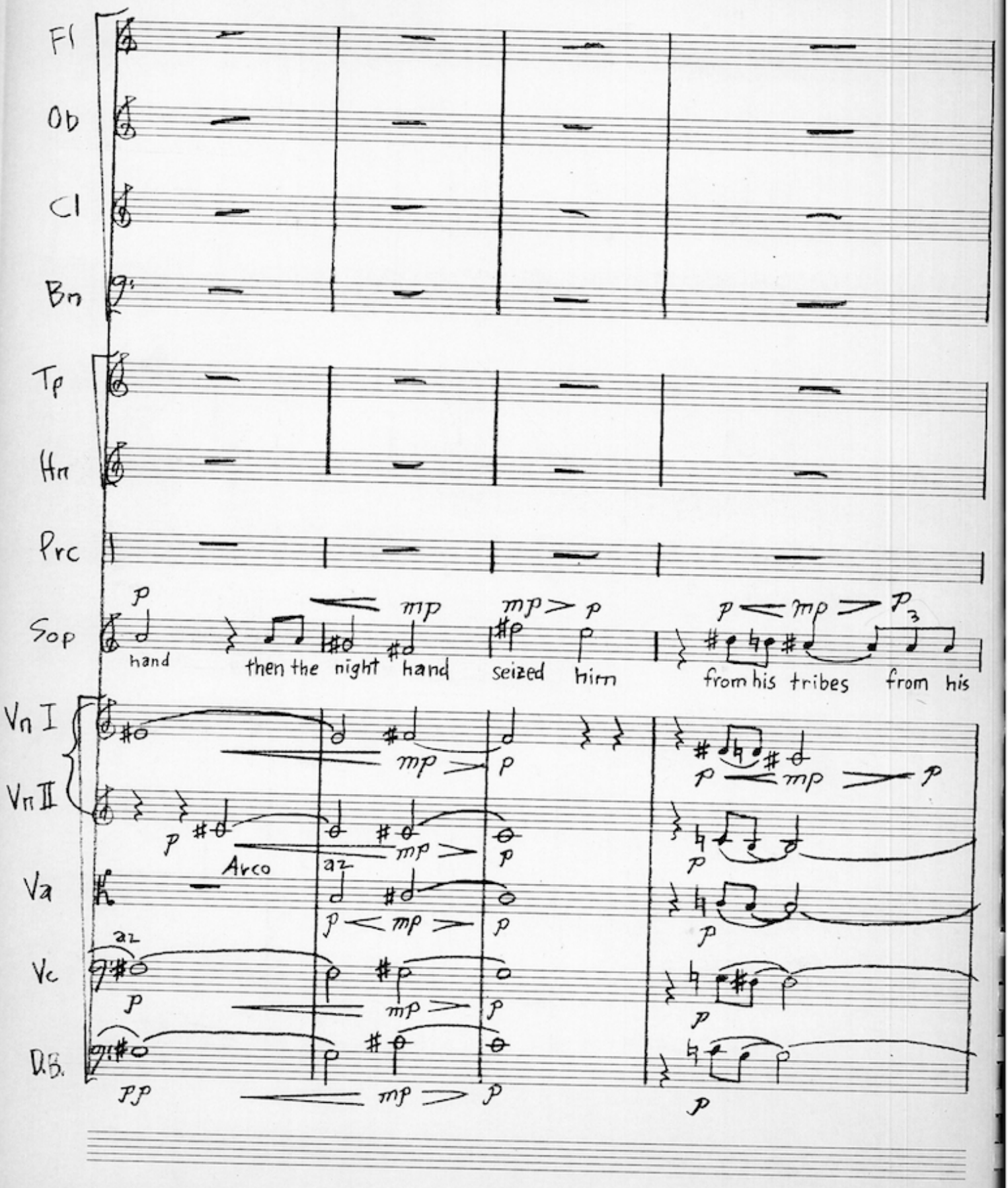
D.B.


♩=60
Fl
Ob
Cl
Bn
Tp
Hn
trill Ritard ad lib
Timp
(pp)
Nar.
beginning
Sop.
Vn I
Vn II
Va
Vc
DB.
pp

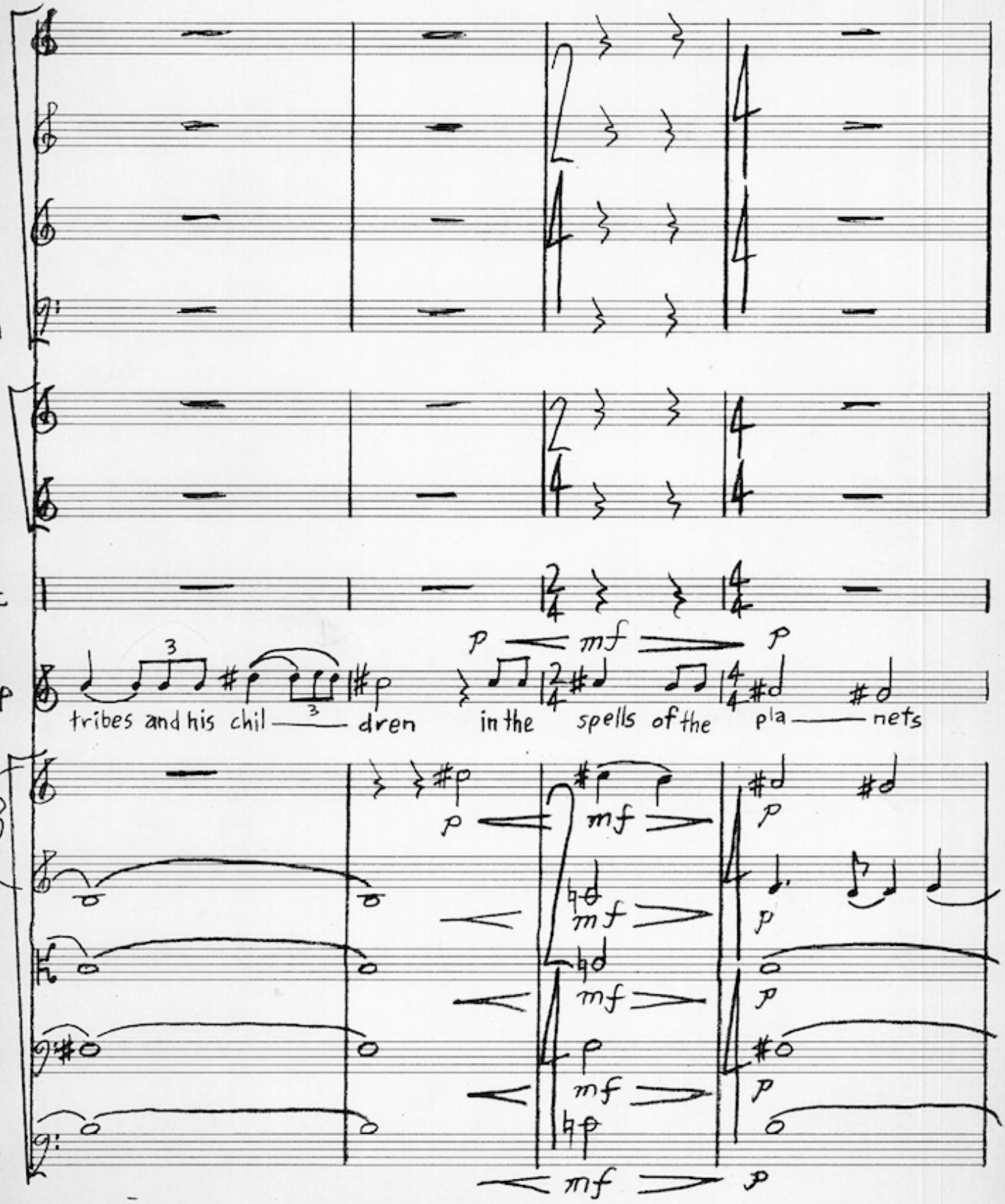
118 (♩=60)

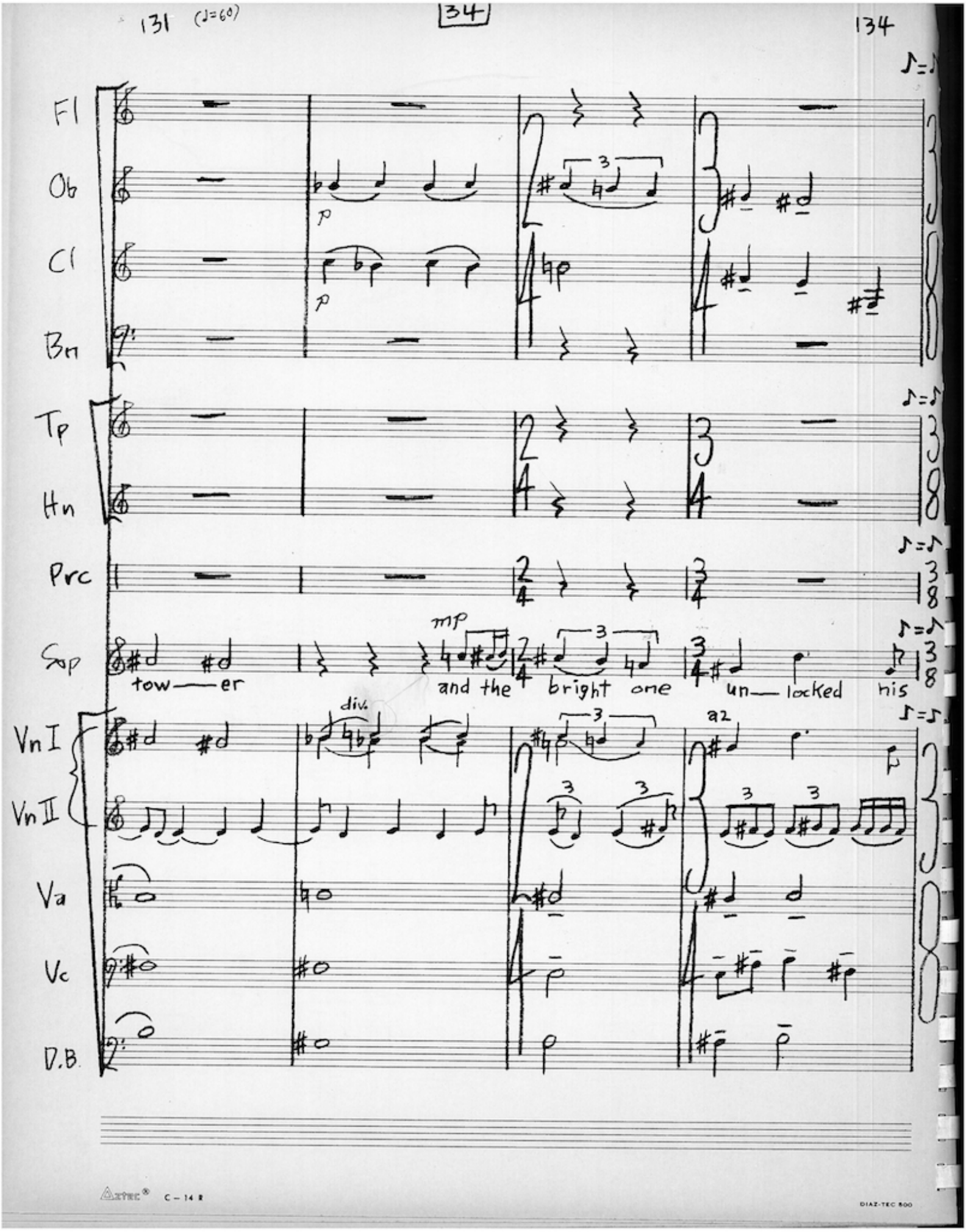
122

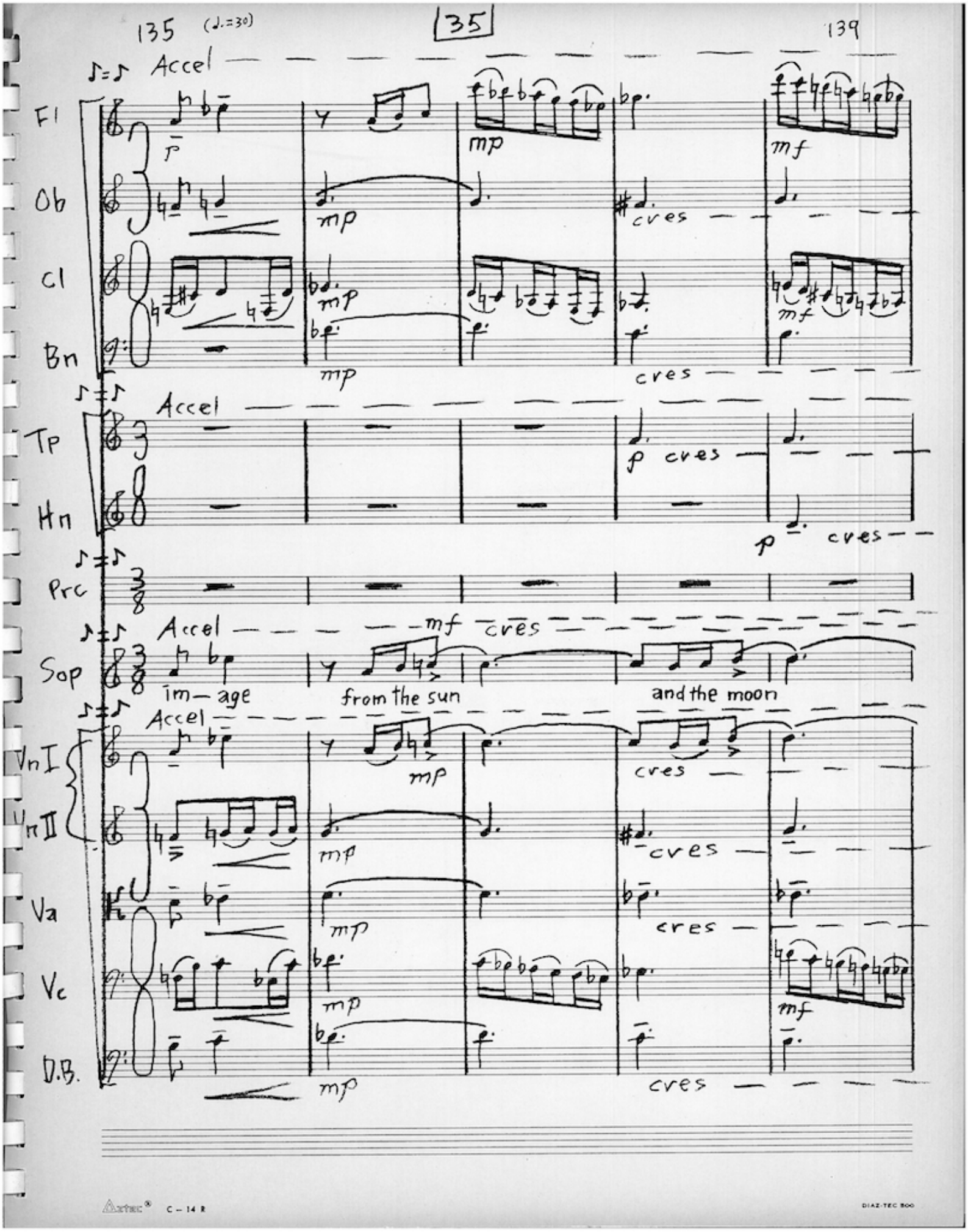

Fl
Ob
Cl
Bn
Tp
Hn
Timp
(pp)
Sop
then the night
Vn I+II
div.
Vn I
Vn II
Va
Pizz
Vc
Pizz
Arco
D.B.

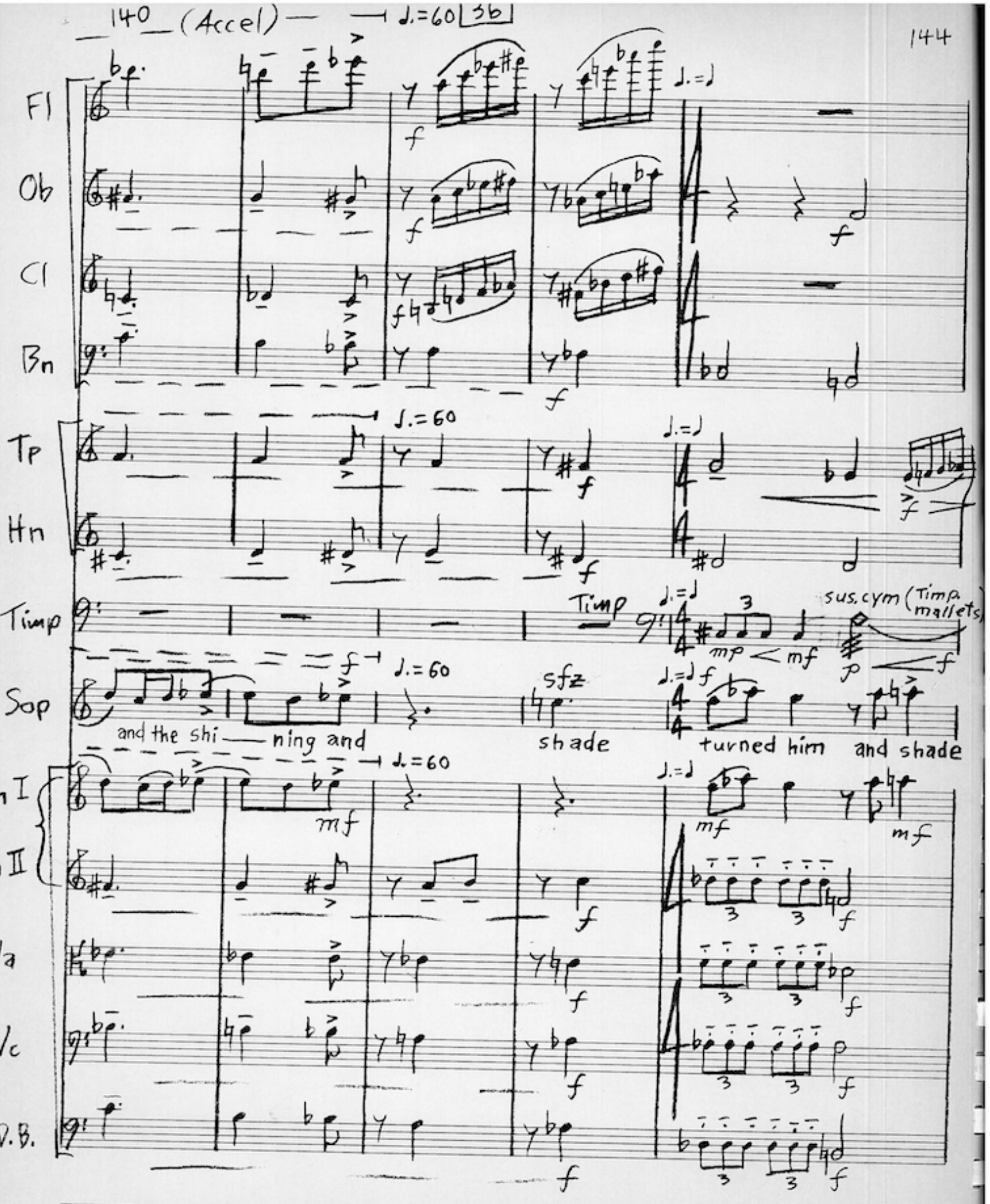

Fl
Ob
Cl
Bn
Tp
Hn
Prc
Sop
hand
then the night hand
seized him
from his tribes from his
Vn I
Vn II
Va
Vc
D.B.
Arco
a2

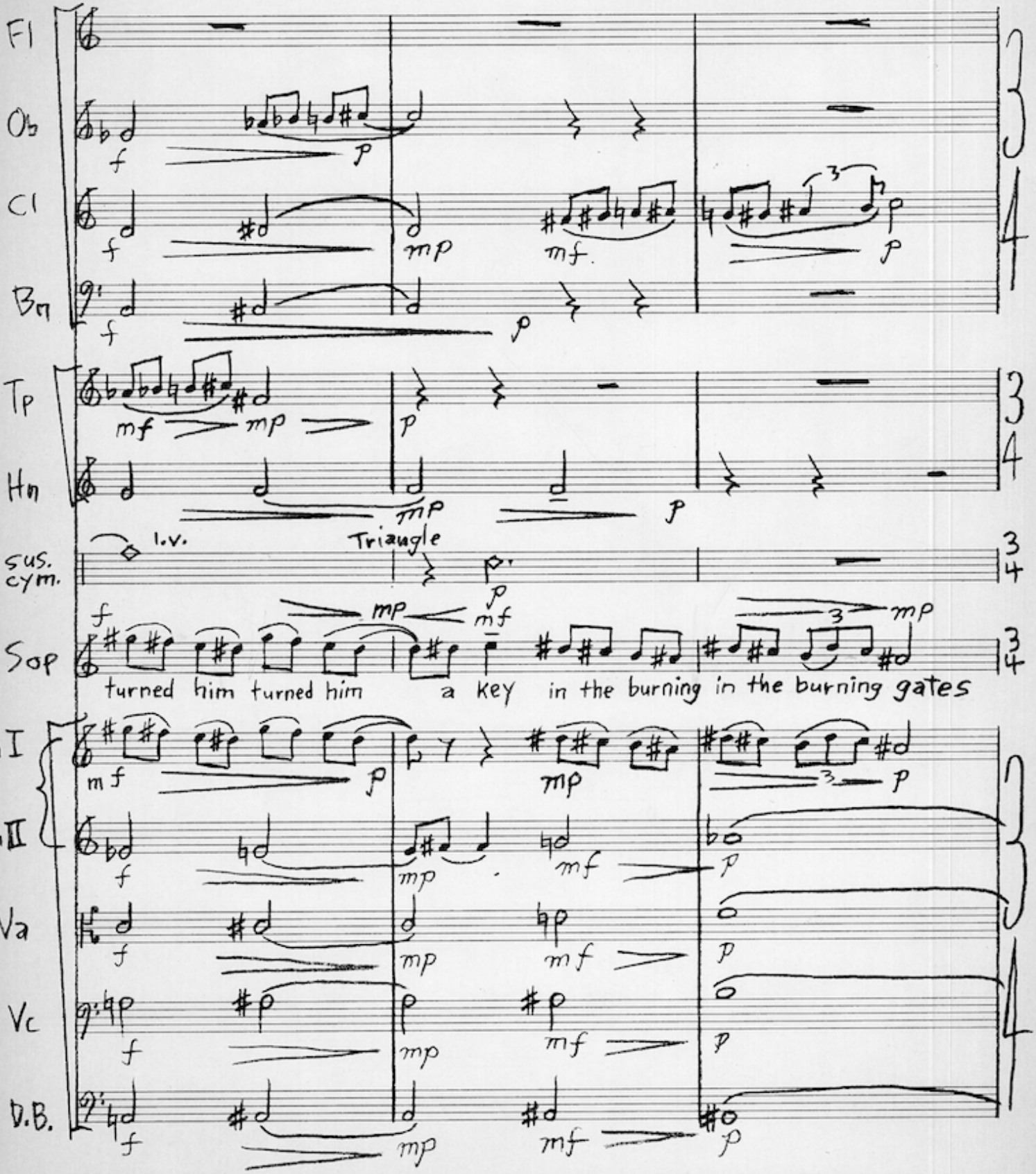
127 (♩=60)

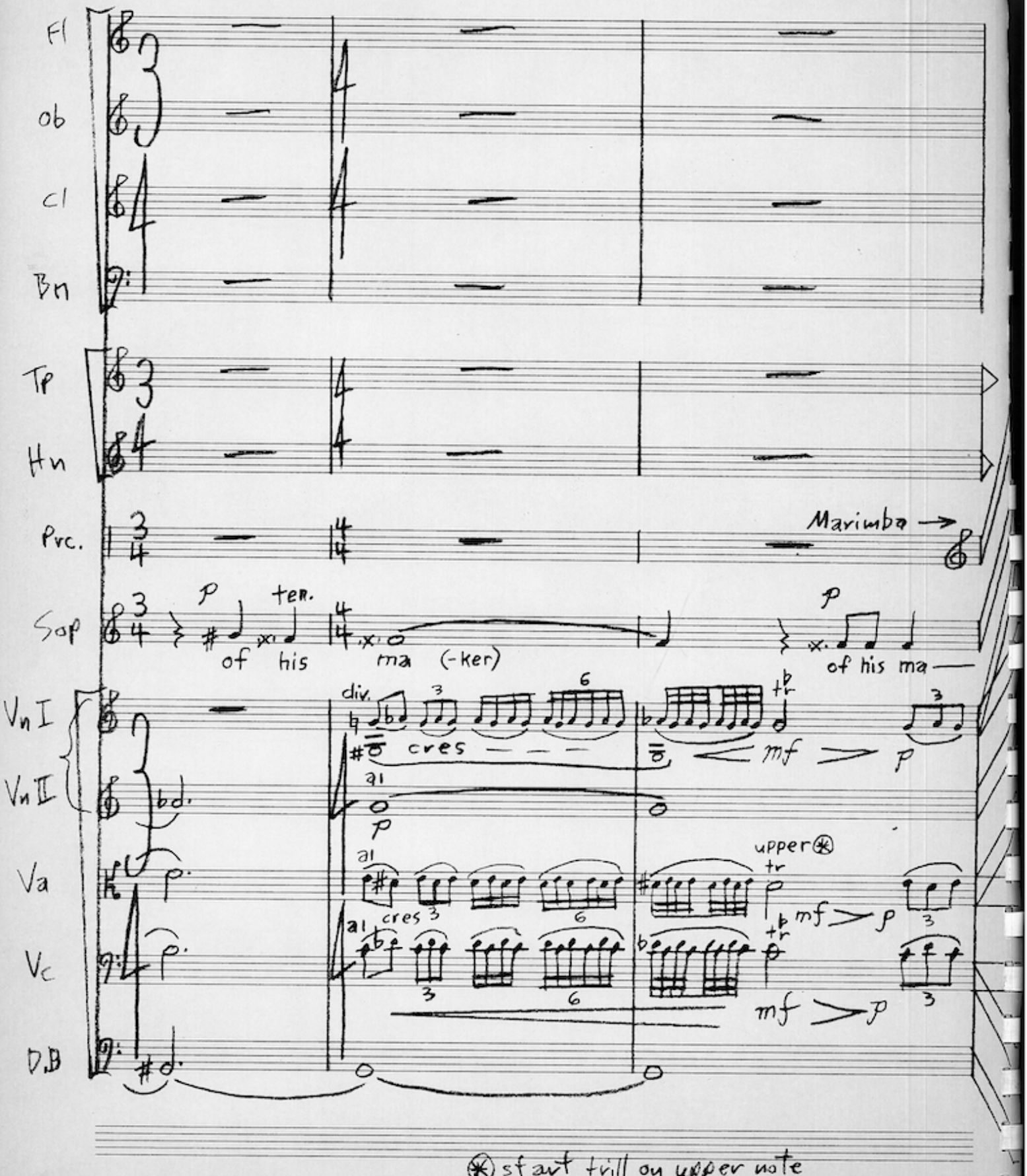

Fl
Ob
Cl
Bn
Tp
Hn
Prc
Sop
tribes and his chil — dren in the spells of the pla — nets
Vn I
Vn II
Va
Vc
D.B.
p
mf


Fl
Ob
Cl
Bn
Tp
Hn
Prc
Sop
tow — er
mp
and the
bright one
un — locked
his
Vn I
Vn II
div.
a2
Va
Vc
D.B.


135 (♩.=30)
35
139
Accel
Fl
Ob
Cl
Bn
mp
cres
mf
Accel
Tp
Hn
p cres
Prc
Accel
mf cres
Sop
im— age
from the sun
and the moon
Accel
Vn I
Vn II
Va
Vc
D.B.
mp
cres
mf


140 (Accel)
♩.=60 [36]
Fl
Ob
Cl
Bn
Tp
Hn
Timp
Timp
sus. cym (Timp. mallets)
Sop
and the shi — ning and
shade
turned him and shade
Vn I
Vn II
Va
Vc
D.B.

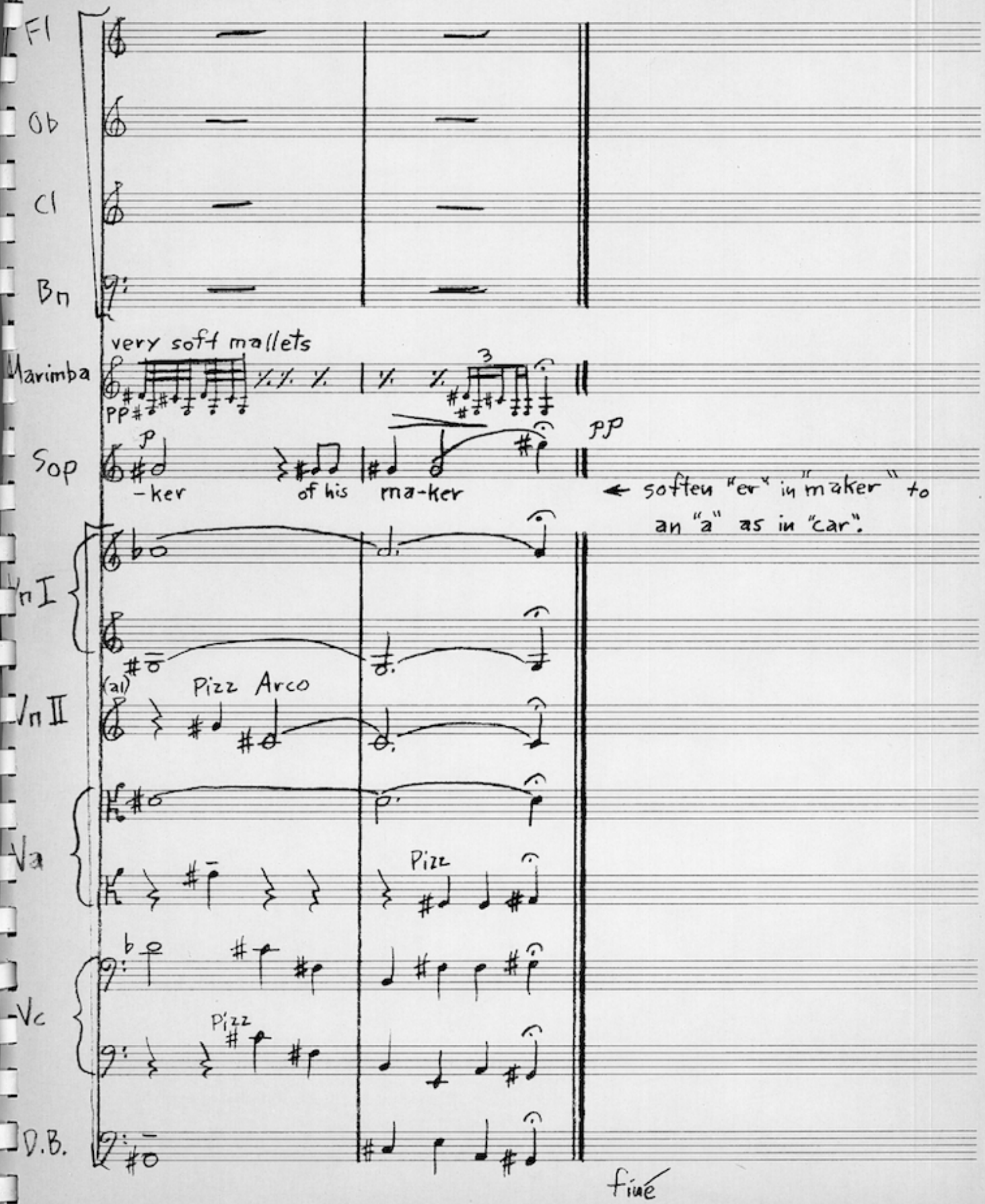

Fl
Ob
Cl
Bn
Tp
Hn
l.v.
Triangle
sus. cym.
Sop
turned him turned him a key in the burning in the burning gates
Vn I
Vn II
Va
Vc
D.B.



✱ start trill on upper note

151 (♩=60)

152


Fl
Ob
Cl
Bn
very soft mallets
Marimba
pp
3
Sop
p
-ker
of his
ma-ker
pp
← soften "er" in "maker" to an "a" as in "car".
Vn I
Vn II
(al)
Pizz
Arco
Va
Pizz
Vc
Pizz
D.B.
fine